# *Two Hundred Years of* North American Indian Art

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TWO HUNDRED YEARS OF

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NORMAN FEDER

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# *Preface*

The art of the North American Indian has long been recognized for its ethnographic importance. It is the most vivid record we have of the economic, social, and religious systems of the diverse tribes that have inhabited this continent. It is therefore not surprising that the earliest and most extensive collections of American Indian art are in scientific museums or specialized institutions for ethnographic studies.

Our awareness of the aesthetic importance of Indian art is much more recent. The modernist revolution of the early twentieth century opened the way to a new understanding of the formal beauty of so-called primitive painting and sculpture, but it did not extend its appreciation to the American Indian culture. Perhaps the first major art museum to do so was the Museum of Modern Art in New York, where René d'Harnoncourt and Frederic H. Douglas organized an exhibition, *Indian Art of the United States,* in 1941, accompanied by a book of the same title. I still recall the revelation it was to all of us, except presumably experts in the field, at that time.

That was thirty years ago. Since then, knowledge of American Indian art has greatly increased and many new objects of high aesthetic quality have come to light. It seemed to us at the Whitney Museum of American Art that the time had come for another comprehensive showing of this most native of all our arts. With the aid of a very generous grant from Philip Morris Incorporated, the exhibition was assembled on which this book is based. It was selected by Norman Feder, Curator of American Indian and Native Arts at The Denver Art Museum, who is also the author of the book.

Wisely, I think, Mr. Feder has chosen to concentrate on the historic

period of Indian art. For reasons that he explains, he has not attempted to cover prehistoric or contemporary work. What we have here, then, is that great flowering of tribal arts which constitute the principal and still-living tradition of American Indians. That it has remained so little known is one more proof, if proof be needed, of our extraordinary lack of sensitivity to the high artistic contribution made by the original inhabitants of this continent.

JOHN I. H. BAUR

# Two Hundred Years of North American Indian Art

An exhibition organized for the Whitney Museum of American Art

by Norman Feder

*Curator, American Indian and Native Arts, the Denver Art Museum*

Whitney Museum of American Art

*945 Madison Avenue, New York, New York 10021*

November 16, 1971–January 9, 1972

Sponsored by Philip Morris Incorporated

Assistants to the Curator: Louis Mofsie and Ida Lujan Isaacs

Exhibition designed by George Hoehne

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ACKNOWLEDGMENTS

The Museum's warmest gratitude is extended to the many institutions and private collectors who so generously lent their works to the exhibition. They are:

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The American Museum of Natural History, New York
Art Gallery and Museum, Glasgow, Scotland
Art Gallery and Museum, Perth, Scotland
Berne Historical Museum, Berne, Switzerland
The Brooklyn Museum, Brooklyn, New York
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Mr. Bill Holm, Seattle, Washington
Michael R. Johnson Gallery, Seattle, Washington
Mr. and Mrs. Morton I. Sosland, Shawnee Mission, Kansas
Mr. George Terasaki, New York
Hermann Vonbank, Munich, Germany

# *Foreword*

It has taken the threat of environmental disaster to make twentieth-century Americans acutely aware of our earth, of our animal and plant life, and of the quality of our air and our water. In contrast, the North American Indian has always been an instinctive environmentalist who never separated man from nature.

Because the sky, the land, the streams, and man's body were as one to the Indians, the Indian artist could create only in harmony with nature. Too rarely have his distinctive art works been seen in our Eastern museums.

Thus it is a privilege for us to sponsor this exhibition at the Whitney Museum of American Art. At Philip Morris, we have a great debt to repay to the North American Indians on several scores. The first is as Americans, and the second is as businessmen—for it was the North American Indians who first cultivated tobacco and helped to found the oldest industry of the New World.

We hope that you will not only admire the beauty of these treasured and historic objects, but that you will take away with you the feeling so well-expressed by John Collier in his book *Indians of the Americas,* "American Indians have a power for living which our modern world has lost . . . as world-view and self-view, as tradition and institution, as practical philosophy dominating their societies and as an art supreme among all the arts."

GEORGE WEISSMAN, *President*
Philip Morris Incorporated

# *Catalogue*

*Italicized numbers following titles indicate illustrated works*

1. House post—Songish
6′ 2″ high. Lent by the Field Museum of Natural History. Catalog number: 79788. Collected by C. F. Newcombe in 1900 at Victoria, British Columbia.

2. Shaman's wand—Quinault (Washington)
18¾″ long. Lent by the Field Museum of Natural History. Catalog number: 19789. Purchased from the Rev. Myron Eells in 1892.

3. Shaman's wand—Quileute (Washington) *3*
15½″ long. Lent by the Museum of the American Indian. Catalog number: 5/7575. Collected by Leo J. Frachtenberg before 1913. Painted red and white.

4. Shaman's wand—Wasco (The Dalles, Washington)
28″ high; upper carved part 4½″ high. Lent by the Field Museum of Natural History. Catalog number: 87630-2. Purchased from Fred Harvey in 1905.

5. Shaman's wand—Salish *4*
25¾″ long. Lent by the Denver Art Museum. Catalog number: QS1-1. No collection data.

6. Spirit Dance stick—Quinault (Washington)
19″ long. Lent by the National Museum of Natural History, Smithsonian Institution. Catalog number: 127,864. Collected by Charles Willoughby. Black paint, horn dangles.

7. Shaman's board—Salish (Bay Center, Washington) *2*
6′ high x 3′ wide. Lent by The American Museum of Natural History. Catalog number: 16/6946. Collected by Harlan I. Smith, 1899. Painted red and black, shell-inlay eyes.

8. Wooden spoon—Wishram-Wasco *5*
4¼″ long x 3⅞″ wide x 1⅜″ deep; standing figure is 2¾″ high. Lent by the Cranbrook Institute of Science. Catalog number: 1216. Received from The Detroit Institute of Arts, Stearns Collection, on April 24, 1963.

9. Wooden spoon—Wishram *6*
7¼″ long. Lent by the Royal Scottish Museum, Edinburgh. Catalog number: 1960.394. Gift of Sir John Gilmond.

10. Two sheep-horn bowls—Quinault (Washington) *7*
7¼″ diameter x 3″ high. Lent by the National Museum of Natural History. Catalog numbers: 127861, 127862. Collected by Charles Willoughby.

11. Carved wooden bowl—Wishram (Spedis, Washington) *8*
Diameter on top 15½″, bottom diameter 9″, 11½″ deep. Lent by the National Museum of Natural History. Catalog number: 374071. Collected by H. W. Kreiger. Acquired by the National Museum of Natural History in 1934.

12. Antler adze handle—Chinook(?) *9*
8½″ long. Lent by the Peabody Museum, Harvard University. Catalog number: 67-9-10-139. For-

merly in the Collection of Boston Athenaeum. Gift of the Heirs of Kimball.

13. Antler adze handle—Wishram-Wasco *10*

11″ long. Lent by the National Museum of Natural History. Catalog number: 363086. Collected by Susan P. Keech. Acquired by the National Museum of Natural History on April 7, 1932. Antler handle, metal blade.

14. Basketry bag—Wasco *1*

7¾″ long x 7½″ wide. Lent by the Denver Art Museum. Catalog number: YWas-1. Shows the conventionalized human figures typical of this tribe.

15–19. Collection of five bone combs—Salish

Lent by the Art Gallery and Museum, Perth, Scotland. Catalog number: 929. Collected by Colin Robertson, who worked for Hudson's Bay Co., Fraser River, Gulf of Georgia. Presented to the Literary and Antiquarian Society of Perth, on November 19, 1833. Transferred from Tay Street Museum, Perth, in 1932.

20. Spindle whorl—Cowichan *11*

8¼″ diameter. Lent by the National Museum of Man, National Museums of Canada, Ottawa. Catalog number: VII-G-6. Collected by W. F. Tolmie in 1884. Painted brown.

21. Wooden spindle whorl—Cowichan *12*

7½″ diameter. Lent by the National Museum of Natural History. Catalog number: 221179-E. Collected by G. T. Emmons. Acquired by the National Museum of Natural History in 1904.

22. Wooden spindle whorl—Cowichan *13*

7¾″ diameter. Lent by the National Museum of Natural History. Catalog number: 221179-B. Collected by G. T. Emmons. Acquired by the National Museum of Natural History in 1904.

23. Painted muslin curtain—Nootka

22′ long. Lent by Mrs. W. H. Cross. Collected at Nitinat by Howard Roloff.

24. Whaler's shrine figure—Nootka

3′ long. Lent by The American Museum of Natural History. Catalog number: 16/9888. Collected by George Hunt in 1904.

25. Whaler's shrine figure—Nootka

4½′ high. Lent by The American Museum of Natural History. Catalog number: 16/9886. Collected by George Hunt in 1904.

26. Whaler's shrine figure—Nootka

4½′ high. Lent by The American Museum of Natural History. Catalog number: 16/9885. Collected by George Hunt in 1904.

27. Whaler's shrine figure—Nootka

4½′ high. Lent by The American Museum of Natural History. Catalog number: 16/9884. Collected by George Hunt in 1904.

28. Whaler's shrine figure—Nootka

4½′ high. Lent by The American Museum of Natural History. Catalog number: 16/9902. Collected by George Hunt in 1904.

29. Carved house post—Nootka (Alberni, B.C.) *15*

12′ 1″ high. Lent by the National Museum of Man, National Museums of Canada, Ottawa. Catalog number: VII-F-425. Collected by E. Sapir, 1913–14. Black, white, and red paint.

30. Standing female figure—Kwakiutl

50″ high x 13″ wide x 8¼″ deep. Lent by the Museum of Primitive Art, New York. Catalog number: 56.205. No collection data.

31. Potlatch figure—Kwakiutl

50″ high. Lent by the Taylor Museum, Colorado Springs Fine Arts Center. Catalog number: 1973. Collected by D. F. Tozier on Vancouver Island before 1909. Formerly in the Heye Foundation. Catalog number: 6/8791. Red cedar.

32. Potlatch figure—Kwakiutl

57″ high. Lent by the Denver Art Museum. Catalog number: QKw-31. Part of the Tozier Collection (who collected from 1875–1915). Formerly in the Heye Foundation. Catalog number: 6/8784. Wood carving with traces of red and black paint on face and headring. This figure is a mate to number 31.

33. Talking stick—Kwakiutl *16*

56″ long. Lent by the Denver Art Museum. Catalog number: QKw-38. Collected by Dr. Watson at Alert Bay before 1930. Such sticks were held by speakers during potlatches. The top figure is of a man wearing a northern style clan hat, the center has a row of coppers, and the bottom has a Tsonoqua face.

34. Large carved feast bowl—Kwakiutl (Quatsino) *17*

30″ long x 14¾″ wide at shoulders. Circular opening is 5½″ deep. Lent by the Denver Art Museum. Catalog number: QKw-6. Purchased from G. T. Emmons on October 16, 1937. Used at winter ceremonies and potlatches. Found in a very old house in a practically deserted village.

35. Face mask—Kwakiutl *18*

10¼″ high x 9¼″ wide. Lent by the Museum

für Völkerkunde, Basel, Switzerland. Catalog number: IVa 102. Purchased from Oldman in London in 1908. Represents a Nulmal mask.

36. "Chief's" mask—Kwakiutl (c. 1870) *19*

12″ high. Lent by Mr. and Mrs. Morton I. Sosland. Collected at Alert Bay from George Scow. Fur brows and whiskers; wood, hair, and paint. Mask is in Tsonoqua form.

37. Mask—Kwakiutl *20*

10¼″ high. Lent by Mr. and Mrs. John H. Hauberg. Copper, opercula, and hair. Represents a Nulmal mask.

38. Tsonoqua mask—Kwakiutl *21*

20″ high. Lent by the Milwaukee Public Museum. Catalog number: 17359. Collected by Samuel A. Barrett in 1915. Bearskin and horsehair.

39. Wildman-of-the-woods mask (Cockle Hunter)—Kwakiutl *22*

12½″ high. Lent by the Milwaukee Public Museum. Catalog number: 17361. Collected by Dr. Samuel A. Barrett in 1915. Bearskin covering scalp, side of head, and chin; bear fur and traces of red paint.

40. Face mask—Kwakiutl-Heiltsuk

10½″ high. Lent by The American Museum of Natural History. Catalog number: 16Ai/594. Bishop Collection, 1888.

41. Echo mask—Kwakiutl *23*

11½″ high x 12⅝″ wide x 6″ deep. Lent by the Michael R. Johnson Gallery, Seattle. Collected at Alert Bay, B.C., by Dr. Watson, c. 1930. Interchangeable mouths.

42. Mask—Kwakiutl

10″ long x 12″ wide x 6″ deep. Lent by the National Museum of Man, National Museums of Canada, Ottawa. Catalog number: VII-E-611. Bought at Nanaimo, B.C., by Harlan I. Smith in 1929. Painted white, red, and black.

43. Face mask—Kwakiutl (Kitamaat, B.C.)

8½″ high x 8″ wide. Lent by the National Museum of Natural History. Catalog number: 217413. Collected by G. T. Emmons. Acquired by the National Museum of Natural History on September 17, 1902. Represents a woman's face.

44. Face mask—Kwakiutl

1′ ¾″ long. Lent by the University Museum of Archaeology and Ethnology, Cambridge, England. Catalog number: Z.11444. Purchased in York, 1906. Represents a Nulmal mask.

45. Frontlet headdress—Kwakiutl (Kitamaat, B.C.) *24*

7″ x 8″. Lent by the Heye Foundation. Catalog number: 11/3843. Collected by G. T. Emmons. Chief's headdress represents a wolf; attached to a cedar bark headring.

46. Frontlet headdress—Bella Bella (?) *25*

8¼″ high. Lent by Mr. and Mrs. John H. Hauberg. Wood carved and painted with abalone shell and copper inlay.

47. Mask—Bella Bella (Rivers Inlet) *26*

Lent by the National Museum of Man, National Museums of Canada, Ottawa. Catalog number: VII-EE-33. Collected by Harlan I. Smith in 1923. Represents a Cockle Hunter.

48. Northwest Coast mask

12″ long. Lent by the University Museum of Archaeology and Ethnology, Cambridge, England. Catalog number: 1885.66. Acquired in 1885 from the estate of Mr. W. Hepburn, San Francisco. Movable eyes and inlay of copper and skin.

49. Stone pile driver—Bella Coola

15⅝″ long x 9⅞″ wide. Lent by the Field Museum of Natural History. Catalog number: 18650. Gift of Phillip Jacobson in 1893.

50. Grave monument—Bella Coola *27*

39¼″ long x 18″ high. Lent by the National Museum of Man, National Museums of Canada, Ottawa. Catalog number: VII-D-233. Collected by Harlan I. Smith in 1921. Underside of wings painted black and white. Lower beak, black. Traces of white on breast, throat, and eyes.

51. Blanket box—Bella Coola

Lent by Mrs. W. H. Cross. Carved and painted cedar.

52. Cockle Hunter mask—Bella Coola *28*

13″ high. Lent by the Milwaukee Public Museum. Catalog number: 17351. Collected by Samuel A. Barrett in 1915. Wood and horsehair.

53. Mask—Bella Coola

14½″ high. Lent by The American Museum of Natural History. Catalog number: 16/596. Bishop Collection, 1888.

54. Mask—Bella Coola

12½″ high. Lent by the Field Museum of Natural History. Catalog number: 18189. Gift of Phillip Jacobson in 1893. Represents "Daatoa," the Hungry Spirit.

55. Mask—Tsimshian

11″ high x 9″ wide x 9″ deep. Lent by the National Museum of Man, National Museums of Canada, Ottawa. Catalog number: VII-C-1804. Collected by Lord Alfred Bossom in 1900. Nose, lips, teeth, and iris of copper. Human hair. Red

painted nostrils and lips. Movable lower lip represents a dead woman.

56. Mask—Tsimshian (Kispiox, Gitksan, Upper Skeena River, B.C.) *29*

7¾″ x 12″. Lent by the Heye Foundation. Catalog number: 9/7873. Collected by G. T. Emmons in 1920. Represents the face of an old man.

57. Mask—Tsimshian (B.C.) *30*

11″ long. Lent by the Heye Foundation. Catalog number: 20/2325. Formerly in the collection of Daniel C. Beard, B.S.A. Represents a man's face with movable eyes. Red and black painted decoration.

58. Face mask—Tsimshian (Kitkatla, B.C.)

12″ high x 10″ wide. Lent by Dr. Edmund Carpenter. Wood, human hair, sealskin. Collected by G. T. Emmons in 1885.

59. Stone mask—Tsimshian

8⅝″ high x 9″ wide. Lent by the Musée de l'Homme, Paris. Catalog number: 81.22.1. Collected by A. Pinert on the Nass River, B.C.

60. Mask—Tsimshian

Lent by the Heye Foundation. Catalog number: 9/8031. Collected by G. T. Emmons in 1920. Represents a bear.

61. Clan hat of wood—Tsimshian (Kitkatla, B.C.) *1*

17″ high, 12½″ diameter base. Lent by the National Museum of Man, National Museums of Canada, Ottawa. Catalog number: VII-C-273. Collected by C. F. Newcombe in 1895–1901. Painted black with red and green detail. Mouth contains seashell teeth and bear canines.

62. Ceremonial hat—Tsimshian (Port Simpson, B.C.)

13½″ diameter x 11″ high. Lent by the National Museum of Man, National Museums of Canada, Ottawa. Catalog number: VII-C-1764. Collected by Lord A. Bossom, c. 1900. Hat painted green; bear head painted red and green with abalone eyes.

63. Kilt skin—Tsimshian (?)

C. 2′ 1½″ high x 3′ 6″ wide. Lent by the Glasgow Art Gallery and Museum. Catalog number: 51.13. From the Wellcome Historical Medical Museum Collection. Puffin beaks and deer toes on fringes; red and black paint.

64. Shaman's charm—Tsimshian (Probably of Niska origin but obtained from the Gitksan at Kitwangach, Skeena River, B.C.) *31*

3″ high x 4″ wide. Lent by the Heye Foundation. Catalog number: 9/7942. Ivory, inlaid with haliotis shell, carved to represent a sculpin.

65. Ivory charm—Tsimshian *32*

7½″ long. Lent by the National Museum of Natural History. Catalog number: 9813. Collected by Lieut. F. W. Ring near Fort Simpson, in 1870.

66. Ivory charm with pendants—Tsimshian *33*

5½″ long x 7″ wide. Lent by the National Museum of Natural History. Catalog number: 89,021. Collected by Judge James G. Swan at Fort Simpson. Label states: Haida—Skidegate.

67. Figure—Tlingit *14*

61″ high. Lent by The American Museum of Natural History. Catalog number: E 1915. Collected by G. T. Emmons at Klukwan.

68. Grave figure of a singing shaman—Tlingit

23″ long x 3½″ wide. Lent by the Princeton University Museum of Natural History. Catalog number: PU5159. Collected by Rev. Sheldon Jackson.

69. Shaman's figure—Tlingit (Sitka, Alaska)

7¼″ high. Lent by the Taylor Museum, Colorado Springs Fine Arts Center. Catalog number: 4910. Collected by Dickerman at Sitka in 1883.

70. Human figure—Tlingit

33½″ high. Lent by the R. H. Lowie Museum of Anthropology. Catalog number: 2-4814. No collection data. Wood, hair, fur, metal rings, glass eyes; blue green and red paint on face.

71. Wood carving—Tlingit

35½″ x 20″ x 2¾″. Lent by the National Museum of Natural History. Catalog number: 221183. Collected by G. T. Emmons. Acquired by the National Museum of Natural History on September 12, 1903. Carved face of bear. This was one of two carvings on the walls of the lower platform of an old house in Sitka. The Kar-Kwan-tou family have the bear totem. Teeth are opercula.

72. Carved doorway—Tlingit

Lent by the Field Museum of Natural History. Catalog number: 78965. Collected by G. T. Emmons, at Klukwan, Alaska. Called "Hootz Kheen." Red paint and inlay of opercula.

73. House board—Tlingit (Sitka, Alaska)

18¾″ x 23¾″. Lent by The American Museum of Natural History. Catalog number: E 1385. Collected by G. T. Emmons.

74. Wooden trunk—Tlingit (Huna, Alaska) *34*

25¼″ long x 14¾″ wide. Lent by the National Museum of Natural History. Catalog number:

60176. Collected by J. J. McLean. Acquired by the National Museum of Natural History in 1881.

75. Painted box drum—Tlingit (Klukwan)
36½" high. Lent by Mr. and Mrs. Morton I. Sosland. Collected by Alex Rasmussen. Wood, paint. A portion of the edge is missing.

76. Box drum—Tlingit-Taku
38½" x 42". Lent by the Field Museum of Natural History. Catalog number: 78864. Collected by G. T. Emmons, in 1902.

77. Face mask—Tlingit (Sitka, Alaska)
9¼" high. Lent by the National Museum of Natural History. Catalog number: 76855. Collected by T. Dix Bolles. Acquired by the National Museum of Natural History on January 7, 1886. The two eyes on this mask are Chinese coins. The mask was taken from a 200-year-old grave.

78. Face mask—Tlingit (Chilkat, Lower Village, Alaska)
10½" high x 7" wide. Lent by the National Museum of Natural History. Catalog number: 73780. Collected by T. Dix Bolles. Acquired by the National Museum of Natural History on October 13, 1884.

79. Wolf mask—Tlingit-Chilcoot
9½" high. Lent by The American Museum of Natural History. Catalog number: 19/853. Collected by G. T. Emmons. Acquired 1869.

80. Swan mask—Tlingit-Klukwan *II*
12" long. Lent by Mr. and Mrs. Morton I. Sosland. Abalone shell inlay, with painted leather crown and pendant ermine skins. Movable lower jaw.

81. Mask—Tlingit
8⅝" high. Lent by The American Museum of Natural History. Catalog number: 16.1/996. Gift of Mrs. E. H. Harriman. Acquired 1912.

82. Mask—Tlingit *35*
10¼" high. Lent by the Peabody Museum, Harvard University. Catalog number 69.30.10/1609. Collected by Edward G. Fast 1867–68.

83. Mask—Tlingit, Auk tribe (Pt. Lena, Alaska) *36*
13" high. Lent by the Heye Foundation. Catalog number: 9/8032. Collected by G. T. Emmons. Acquired by the Heye Foundation in 1920.

84. Chief Shakes' bear mask—Tlingit (Wrangell, Alaska)
10" high x 12" long x 15" wide. Lent by Bill Holm. Collected by Alex Rasmussen.

85. Face mask—Tlingit
9¾" high. Lent by the Taylor Museum, Colorado Springs Fine Arts Center. Catalog number: 5006. Collected in Sitka, c. 1883. Dickerman Collection. Wood, copper nostrils and lips, teeth of opercula, bear fur.

86. Face mask—Tlingit, Huna tribe (Chicagof Island) *37*
13" long. Lent by the Heye Foundation. Catalog number: 9/7989. Collected by G. T. Emmons from a very old shaman who died in 1878. Carved wood representing a spirit of an old woman with a frog spirit coming out of the mouth. On either cheek is a land otter and on the forehead are land spirits, land otters, and frogs. Russian buttons for eyes and copper nose and eyebrow decoration.

87. Face mask—Tlingit
13⅝" high x 7⅜" wide x 4" deep. Lent by the Museum of Primitive Art, New York. Catalog number: 56.330. Collected by Wolfgang Paalen from an old shaman's box. Wood, paint, hide, and metal.

88. Headdress frontal
Lent by The American Museum of Natural History. Catalog number: 16Ai/248.

89. Frontal mask—Tlingit *38*
Lent by the Museum für Völkerkunde, Basel, Switzerland. Catalog number: IVa 2. Gift of Alfo. Iselin. Collected in 1888.

90. Shaman's frontal—Tlingit
7", less feathers. Lent by The American Museum of Natural History. Catalog number: E 2350. Collected by G. T. Emmons at Klukwan before 1893.

91. Maskette—Tlingit *39*
4¼" high. Lent by The American Museum of Natural History. Catalog number: 19/923. Collected by G. T. Emmons at Klukwan. Acquired in 1869. Represents an eagle spirit.

92. Maskette—Tlingit
3¾" high x 4½" long. Lent by The American Museum of Natural History. Catalog number: 19/995. Collected by G. T. Emmons before 1869. Represents a wolf's head.

93. Iron shark headdress—identified as probably Haida by Princeton, but possibly of Tlingit manufacture
11½" wide x 6" high. Lent by the Princeton University Museum of Natural History. Catalog number: PU5151. Collected by Rev. Sheldon Jackson in the nineteenth century. Iron and brass.

94. Northwest Coast mask—probably Tlingit
21¾" long. Lent by the Royal Ontario Museum. Catalog number: HN 1289 (938.26.1). From

the sale of Senator Sanford's estate, Hamilton, Ontario, May 25, 1938.

95. War helmet—Tlingit
13″ diameter x 12″ high. Lent by The American Museum of Natural History. Catalog number: E 453. Collected by G. T. Emmons at Dry Bay, Alaska.

96. War helmet—Tlingit, c. 1870's
8″ high x 11¼″ wide x 11″ deep. Lent by the R. H. Lowie Museum of Anthropology. Catalog number: 2-19081. Collection data not known. Worn with hide or slat armor. Wood, hair. Red, black, and blue paint.

97. Wooden ceremonial club—Tlingit
42″ long. Lent by the Denver Art Museum. Catalog number: QHi–12. Bought by F. R. Mitchell at Chicago World's Fair in 1893. A few traces of red paint. The bear's head has some black hair.

98. Halibut club—Tlingit
Lent by the Museum für Völkerkunde, Basel, Switzerland. Catalog number: IVa 1. Collected by Alfo. Iselin in Alaska in 1889.

99. Shaman's rattle—Tlingit
11¾″ long. Lent by the Denver Art Museum. Catalog number: MTL-3. Collected by Rev. Aaron Lindsley in 1879. Wood carving. Bird represents a crane. The other animals are the land otter and family, painted in red and bluish green. Ivory beak.

100. Iron knife—Tlingit, Auk (Juneau)
Lent by the Field Museum of Natural History. Catalog number: 78766. Purchased from G. T. Emmons in 1902.

101. Painted hide armor—Tlingit (Sitka, Alaska) *40*
36″ long x 26¾″ wide. Lent by the Berne Historical Museum, Berne, Switzerland. Catalog number: Alaska #20. Gift of F. F. Binhiff in 1859.

102. Stone mortar—Tlingit (?) (Alaska) *41*
12″ diameter x 7¼″ high. Lent by the National Museum of Natural History. Catalog number: 220185. Collected by G. T. Emmons. Acquired by the National Museum of Natural History on June 30, 1903. Carved from hardstone.

103. Wooden comb—Tlingit
5⅝″ long. Lent by the University Museum of Archaeology and Ethnology, Cambridge, England. Catalog number: E.1903.59. Purchased 1903. No collection data.

104. Burial figure of a dead shaman—Haida, before 1882
17″ long x 5½″ wide x 7″ deep. Lent by the Princeton University Museum of Natural History. Catalog number: PU5160. Attributed to Charles Edenshaw.

105. Carved puppet head—Haida (Skidegate, Queen Charlotte Islands, B.C.) *42*
7″ long. Lent by the National Museum of Natural History. Catalog number: 89073. Collected by James G. Swan, acquired by the National Museum of Natural History in 1883.

106. Carved puppet head—Haida (Skidegate, Queen Charlotte Islands, B.C.) *43*
7⅜″ long. Lent by the National Museum of Natural History. Catalog number: 89072. Collected by James G. Swan. Acquired by the National Museum of Natural History in 1883. Carved head showing where hair tufts had once been inserted all over the top and hollow back.

107. Large chest—Haida
4′ long x 2′ 3″ high. Lent by The American Museum of Natural History. Catalog number: 16/946. Collected by H. R. Bishop in 1880.

108. Mask—Haida
12″ long x 10″ wide x 9″ deep. Lent by the National Museum of Man, National Museums of Canada, Ottawa. Catalog number: VII-B-14. Collected by I. W. Powell in 1879. Painted blue, black, red, white, and green. Eyes of abalone inlay and five teeth of abalone. Eyes rotate and lower jaw moves up and down.

109. Face mask—Haida
13″ long x 12″ wide. Lent by the National Museum of Man, National Museums of Canada, Ottawa. Catalog number: VII-B-15. Collected by I. W. Powell in 1879. Abalone, opercula shell, painted red and green.

110. Opening mask—Haida *44*
Hawk 13″ x 8″. Human face 10″ x 8″. 27″ in diameter when open. Lent by the National Museum of Man, National Museums of Canada, Ottawa. Catalog number: VII-8-20. Collected by I. W. Powell in 1879. Outer shell represents a hawk, which can be opened to reveal a human face. Hawk has copper eye pieces. Painted red, black, and white. Brown hair. Human face painted red and green.

111. Frontal headdress—Haida
7″ x 5¾″. Lent by the Denver Art Museum. Catalog number: QHi-119. Collected by Edward Malin from Sam Hunt at Ft. Rupert in 1948. Hunt got it from the Bella Coola, but the actual carving is attributed to Charles Edenshaw. Carved and painted wood inlaid with abalone. Sea lion's whiskers project from top. Band of swan's down runs around the back at the top.

112. Frontal headdress—Haida

Lent by Dr. Edmund Carpenter. Attributed to Charles Edenshaw. Bear with faces in ears. Wood and shell.

113. Frontal headdress—Haida

6″ long. Lent by Mr. and Mrs. Morton I. Sosland. Collected at Alert Bay from the Kwakiutl. Attributed to Charles Edenshaw. Wood, paint, shell inlays. A bear with faces in ears is the main carving.

114. Frontlet—Tsimshian *III*

8½″ long x 6″ wide x 2″ deep. Lent by the National Museum of Man, National Museums of Canada, Ottawa. Catalog number: VII-B-107. Collected by I. W. Powell in 1879. Faces and bodies bordered with abalone shells. Painted red. Although collected from the Haida, this is in Tsimshian style.

115. Frontal headdress—Haida (Skidegate, Queen Charlotte Islands, B.C.)

8″ high. Lent by the National Museum of Natural History. Catalog number: 89051. Collected by James G. Swan. Acquired by the National Museum of Natural History in 1883.

116. Wooden whistle with bellows—Haida *45*

Face portion 3½″ long. Lent by the McCord Museum, Montreal. Catalog number: 1219. Probably collected by G. Mercer Dawson, 1878.

117. Medicine man's rattle—Haida (Clew, Queen Charlotte Islands, B.C.) *46*

12¼″ high. Lent by the Heye Foundation. Catalog number: 1/8027. Collected by Thomas Crosby.

118. Shaman's dance rattle—Haida (Skidegate, Queen Charlotte Islands, B.C.) *47*

11¾″ long. Body 6⅞″ long x 5¾″ wide. Lent by the National Museum of Natural History. Catalog number: 89052. Collected by James G. Swan. Acquired by the National Museum of Natural History in 1883.

119. Dance rattle—Haida (Masset, B.C.)

9¾″ long. Body 6⅜″ long x 5½″ wide. Lent by the National Museum of Natural History. Catalog number: 88791. Collected by James G. Swan. Acquired by the National Museum of Natural History in 1883.

120. Whistle-rattle, two halves—Haida (Skidegate, Queen Charlotte Islands, B.C.) *48*

13¼″ long x 8⅞″ wide. Lent by the National Museum of Natural History. Catalog number: 89063. Collected by James G. Swan. Acquired by the National Museum of Natural History in 1883.

121. Beaver bowl—Haida (Masset, B.C.)

Lent by the National Museum of Natural History. Catalog number: 88846. Collected by James G. Swan. Acquired by the National Museum of Natural History in 1883.

122. Small beaver bowl—Haida (Skidegate, Queen Charlotte Islands, B.C.) *49*

8¼″ long. Lent by the National Museum of Natural History. Catalog number: 89150. Collected by James G. Swan. Acquired by the National Museum of Natural History in 1883.

123. Horn bowl—Haida *50*

6⅛″ high x 8¾″ wide x 6″ deep. Lent by the Horniman Museum, London. Catalog number: 20.99. Horn, abalone-shell inlay.

124. Horn bowl—Haida *51*

Lent by the National Museum of Natural History. Catalog number: 20856. Collected from the Tlingit at Ft. Wrangell, Alaska.

125. Horn bowl—Haida (Ft. Simpson, B.C.)

8¼″ long. Lent by the National Museum of Natural History. Catalog number: 20613. Collected by James G. Swan. Acquired by the National Museum of Natural History in 1876.

126. Stone mortar—Haida

12″ diameter. Lent by R. E. B. Gore-Langton. Collected by Mrs. W. H. Cross at Masset.

127. Wooden pipe—Haida *52*

15¾″ long x 2⅞″ wide. Lent by the Berne Historical Museum, Berne, Switzerland. Catalog number: Canada #20.

128. Knife—Haida, possibly of Tlingit manufacture *53*

22½″ long. Lent by the Heye Foundation. Catalog number: 4631. Collected by B. A. Whalen in 1905. Copper with handle representing a human face.

129. Mask—Eskimo (Lower Yukon, Alaska) *54*

16″ high. Lent by the R. H. Lowie Museum of Anthropology. Catalog number: 2-5854. Collected by Alaska Commercial Co., no date, no provenance. Wood, pigments, baleen, seal thong; reddish-brown and white pigmentation.

130. Mask—Eskimo (Kuskokwim River)

45¼″ high x 21⅜″ wide x 17⅞″ deep. Lent by the Museum of Primitive Art, New York. Catalog number: 61.39. Wood, paint, feathers, and string.

131. Mask—Eskimo (Pastolik, Alaska) *55*

14″ high. Lent by the R. H. Lowie Museum of Anthropology. Catalog number: 2-6442. Collector, date, and provenance unknown. A very similar mask at the National Museum of Natural History was collected at Pastolik. Wood, pegged-in teeth, feathers, remnants of quills. Red, black, and white pigments.

132. Mask—Eskimo (St. Michael, Norton Sound, Alaska) *56*

15¼″ high. Lent by the R. H. Lowie Museum of Anthropology. Catalog number: 2-6476. Collected by R. Neumann, Alaska Commercial Co. at St. Michael. Wood with brown, red, black, and white pigment. Bird feathers.

133. Mask—Eskimo *IV*

7½″ high x 5¼″ long x 2″ deep. Lent by the Art Gallery and Museum, Glasgow, Scotland. Catalog number: 02.8d. Purchased from Mrs. E. K. Wilkie of Edinburgh. Wood painted red, white, and black.

134. Mask—Eskimo (Mamtrelick, Kuskokwim River, Alaska)

9¾″ long x 7⅜″ wide x ⅞″ deep. Lent by the Cranbrook Institute of Science. Catalog number: 3225. Collected by G. B. Gordon, Museum of the American Indian. Soft wood, coarse grain. Holes are located in both sides for fastening.

135. Mask—Eskimo *57*

15⅞″ long x 11″ wide. Lent by The Brooklyn Museum. Catalog number: 44.34.7. Purchased from the Museum of the American Indian in 1944. MAI cat. no. 9/3402.

136. Mask—Eskimo (Goodnews Bay) *58*

Lent by the Milwaukee Public Museum. Catalog number: 16477/4356. Purchased from Mrs. Fergerson in 1915.

137. Mask—Eskimo (Norton Sound)

10½″ high. Lent by the National Museum of Natural History. Catalog number: 33114. Collected by Edward William Nelson between 1877 and 1881.

138. Mask—Eskimo *59*

Lent by the Museum für Völkerkunde, Berlin. Catalog number: 4398. Collected by Johan Adrian Jacobsen, on the Yukon River, 1881–82.

139. Carved mask—Eskimo (Alaska), c. 1880 *60*

17″ long x 9″ wide. Lent by the Denver Art Museum. Catalog number. NEsk-1. Purchased from Grace Nicholson on June 20, 1932. Wood. Labret in right corner of mouth and hole for one in left corner. A single rod runs part way around the edge of the mask.

140. Mask—Eskimo (St. Michael, Norton Sound, Alaska) *61*

13½″ long x 16¾″ wide, less feathers. Lent by the National Museum of Natural History. Catalog number: 24334. Collected by Lucien M. Turner. Acquired by the National Museum of Natural History on September 19, 1876. White face with red trim. Mouth has wooden and enameled teeth. Animal paw is attached to shield. Seventeen feathers.

141. Mask—Eskimo (Askeenick, near Cape Romanzoff, Alaska) *62*

9½″ high. Lent by the National Museum of Natural History. Catalog number: 48701. Small mask, grinning mouth with diamond-shaped teeth. Four eyes, two on either side, ringed with black-red and black trim. Mask worn at Feasts for the Dead. Collected by E. W. Nelson between 1877 and 1881.

142. Mask—Eskimo (Norton Sound, Alaska)

20″ x 16″. Lent by the National Museum of Natural History. Catalog number: 260553. Acquired by the National Museum of Natural History on January 27, 1910. Five red holes in shield edges, black moustache on face, two rows of bone teeth. No collection data.

143. Mask—Eskimo (Norton Sound, Alaska) *63*

22″ high. Lent by the National Museum of Natural History. Catalog number: 33118. Collected by E. W. Nelson between 1877 and 1881.

144. Mask—Eskimo (Anvik, Alaska)

18″ high x 12″ wide. Lent by The American Museum of Natural History. Catalog number: 50.2/2665. Collection of J. M. Andrews. Gift to the museum in 1924.

145. Finger masks—Eskimo *65*

Lent by the Museum für Völkerkunde, Berlin. Catalog number: 5213 a/b. Collected by Johan Adrian Jacobsen on the Yukon River, 1881–82.

146. Finger mask—Eskimo (Rasbonsky, Alaska) *66*

Lent by the National Museum of Natural History. Catalog number: 38855. Collected by E. W. Nelson between 1877 and 1881.

147. Finger mask—Eskimo (St. Michael, Norton Sound, Alaska) *66*

Lent by the National Museum of Natural History. Catalog number: 24330. Collected by Lucien M. Turner. Acquired by the National Museum of Natural History on September 19, 1876.

148. Finger mask—Eskimo (Stebbins Island, off St. Michael, Norton Sound, Alaska) *66*

5″ long x 3¼″ diameter. Lent by the National Museum of Natural History. Catalog number: 393150. Collected by Col. Clyde L. Eastman. Acquired by the National Museum of Natural History on June 8, 1954. Skin and hair inserted in marginal groove.

149. Doll—Eskimo (Diomede Island, Alaska) *67*

8″ high. Lent by the Heye Foundation. Catalog number: 5/9835. Carved wood with inlaid ivory eyes. Decorated with ivory earrings and beaded nose ornament.

150. Wooden figure—Eskimo (Kuskokwim River, Alaska) *68*

19″ high. Lent by the National Museum of Natural History. Catalog number: 351076. Collected by A. Hrdlicka before 1930.

151. Visor—Eskimo *64*

Lent by the Museum für Völkerkunde, Berlin. Catalog number: 4191. Collected by Johan Adrian Jacobsen on the Yukon River in 1881–82.

152. Dance stick—Hunkpapa Sioux (Standing Rock Reservation, North Dakota) *69*

34½″ long. Lent by the Heye Foundation. Catalog number: 20/1295. Collected by DeCost Smith. Acquired by the Heye Foundation in 1939.

153. Horse dance stick—Hunkpapa Sioux (Standing Rock Reservation, North Dakota) *70*

32″ long. Lent by the Heye Foundation. Catalog number: 20/1294. Collected by DeCost Smith in 1898.

154. Tomahawk Society wand—Arapaho *71*

37″ long. Lent by James Economos. No collection data. Carried by members of the lowest degree in the "Tomahawk Lodge" also known as "The First Dance." Head carving is said to represent a buffalo.

155. Human effigy wand—Assinaboin or Sioux (Ft. Peck) *72*

33″ long x 3⅛″ wide. Lent by the Chandler-Pohrt Collection, Great Lakes Indian Museum. Red paint, fire coloration. Use unknown.

156. Crane head on stick—Crow

24½″ long. Lent by The American Museum of Natural History. Catalog number: 50/6827. Collected by Robert H. Lowie in 1907. Used in Grass Dance.

157. Drum holders—Oto (Oto Reservation, Oklahoma) set of four

Lent by the Field Museum of Natural History. Collected by G. A. Dorsey in 1902. Catalog number: 18650.

158. Tree-dweller—Santee Sioux *74*

6″ high x 1½″ wide x ¾″ deep. Lent by the Minnesota Historical Society Museum. Catalog number: 6227/1. Given by the Estate of Stephen Jewett in 1922. Two hundred years in the Wabasha family.

159–160. Tree-dweller doll and container —Santee Sioux *75*

Container, 10⅜″ high x 3″ diameter. Doll, 6½″ high. Lent by State Historical Society of Colorado. Catalog number: E500. Collected in Nebraska by A. D. Osborne and presented to the museum in 1908. Used in the Sioux version of the Grand Medicine Lodge.

161. Mirror board—Omaha *76*

14″ high x 6⅜″ wide. Lent by the Chandler-Pohrt Collection, Great Lakes Indian Museum. Iron upholstery tacks and brass pins.

162. Wooden bowl—Wahpeton Sioux

Maximum diameter 14⅛″. Lent by the University Museum of Archaeology and Ethnology, Cambridge, England. Catalog number: 30.852. Collected by R. Rymill in 1929.

163. Food bowl—Sisseton Sioux (North Dakota) *77*

Longest diameter 16″. Lent by the Heye Foundation. Catalog number: 3/6830. Collected by L. Palm in 1891. Wood carved with bird's head on rim. Used in the Medicine Dance.

164. Wooden bowl—Cut Head Sioux

15″ diameter, 3½″ high. Lent by the Field Museum of Natural History. Catalog number: 60410. Collected by G. A. Dorsey, in 1900.

165. Wooden bowl with turtle head carving—Santee Sioux (?)

20″ long. Lent by James Economos. No collection data.

166. Carved wooden bowl—probably Santee Sioux

11″ diameter. Lent by The American Museum of Natural History. Catalog number: 50.2/5119. No collection data. Gift from Mrs. J. Marvin Wright in 1946.

167. Deer whistle—Sioux

25½″ long. Lent by the National Museum of Natural History. Catalog number: 200588. Collected

by Emile Granier. Wood. End carved to represent a deer's head. Painted red and black.

168. Flute with elk (?) carving—Sioux, c. 1880

24″ long. Lent by Mr. and Mrs. Larry Frank.

169. Horn dish—Oglala Sioux (Pine Ridge, South Dakota)

2″ high x 6″ wide. Lent by The American Museum of Natural History. Catalog number: 50/4385. Collected by Dr. Clark Wissler in 1903.

170. Sheephorn spoon—Wahpeton Sioux

9″ long. Lent by the University Museum of Archaeology and Ethnology, Cambridge, England. Catalog number: 30.854. Collected by R. Rymill in 1929 from Wahpeton.

171–172. Two horn spoons—Sioux *80*

9¼″ high x 4¾″ wide. Lent by the National Museum of Natural History. Catalog number: 131337. Collected by Mrs. A. C. Jackson before 1899. Made of cow horn. Handles wrapped with dyed quills. Carved bird's head on end of handles.

173. Cow horn spoon—Sioux *81*

10¼″ long. Lent by the Chandler-Pohrt Collection, Great Lakes Indian Museum.

174. War club—Iowa (Oklahoma) *82*

21¾″ long. Lent by the Heye Foundation. Catalog number: 3/3877. Collected by M. R. Harrington in 1913. From a buffalo war bundle.

175. Catlinite war club—Sioux, 1900 *83*

24¾″ total length. Catlinite head, 4⅛″ long. Lent by L. D. Bax. Face on one end of stone head.

176. Stone-headed war club—Oglala Sioux (Pine Ridge, South Dakota)

18″ long. Lent by The American Museum of Natural History. Catalog number: 50/3086. Collected by Dr. Clark Wissler in 1902.

177. Stone-headed war club—Sioux *84*

19½″ x 7¼″. Lent by the Denver Art Museum. Catalog number: QS-69. Carved buffalo head in a soft banded gray stone. Bead-wrapped handle.

178. Stone-headed war club—Oglala Sioux (Pine Ridge, South Dakota)

18″ long. Lent by The American Museum of Natural History. Catalog number: 50/3085. Collected by Dr. Clark Wissler in 1902. Ram's head.

179. War club—Sioux (Rosebud, South Dakota)

Lent by the Field Museum of Natural History. Catalog number: 67592. Purchased by T. H. Richards in 1899.

180. War club with stone face and beaded handle—Sioux (Rosebud, South Dakota) *86*

24″ long x 4⅝″ high. 4″ front to back. Lent by the Chandler-Pohrt Collection, Great Lakes Indian Museum. Said to have belonged to Rain-in-the-Face. Red, white, blue, and yellow seed beads. Remnants of feathers on head.

181. Gourd rattle—Kiowa

14″, less fringe. Lent by the National Museum of Natural History. Catalog number: 152842. Collected as part of a complete peyote outfit by James Mooney. Acquired by the National Museum of Natural History in September 1891.

182. Rawhide rattle—Cheyenne

8¾″ high, less buffalo-tail pendant. Lent by L. D. Bax. Collected at Lame Deer, Montana. Buffalo design incised.

183. Rawhide rattle—Blackfoot (?) (or possibly Cheyenne) *87*

Eagle claws form horns. 10″ high. Lent by the Heye Foundation. Catalog number: 23/1178. Purchased from Washington University, St. Louis, in 1960. Collected before 1900. Painted design depicts a spirit. Horsehair scalplock.

184. Rawhide rattle—probably Cheyenne

6¾″ long. Lent by the National Museum of Natural History. Catalog number: 359388. Estate of Victor J. Evans. Acquired by the National Museum of Natural History on March 25, 1931. Hide with wooden handle, horsehair tied to the handle. Head of rattle decorated with a human figure on one side and various figures on the other, pressed into leather.

185–186. Rawhide cut-outs—Oglala Sioux (Pine Ridge, South Dakota)

Man, 13⅜″ high. Buffalo, 13¾″ long. Lent by the Peabody Museum, Harvard University. Catalog number: 82-45-10/27497 and 27498. Collected by Alice Fletcher in 1880. Used in Sun Dance.

187. Catlinite pipe—Ponca

2¼″ long x 1″ wide x 3″ high. Lent by the National Museum of Natural History. Catalog number: 405250. Collected by Virginia Dorsey Lightfoot. Acquired by the National Museum of Natural History on August 26, 1966. Figurines of seated man, knees drawn up, hands on hips.

188. Carved wooden pine bowl in owl form—Yankton Sioux

2′ long. Lent by The American Museum of Natural History. Catalog number: 50.1/983ab. Emily Lenders Collection. Gift from J. P. Morgan in 1910.

189. Catlinite pipe bowl—probably Santee Sioux *89*

5⅞″ long x 3⅞″ high. Lent by the Cranbrook Institute of Science. Catalog number: 4528. Received from D. O. Boudeman. Seated human figure. Ears pierced with wire earrings. Wire wound around the neck.

190. Catlinite pipe bowl—Sioux (?) *90*

7″ long x 3¼″ high. Lent by the Chandler-Pohrt Collection, Great Lakes Indian Museum. No collection data. Seated human figure, tomahawk in right hand.

191. Pipe bowl—Sioux (?) (Pipestone, Minnesota) *73*

8″ long x 2″ deep x 4″ wide. Lent by the Minnesota Historical Society Museum. Catalog number: E 285. Given by Charles H. Bennett in 1919. Carved dragonhead of pipestone.

192. Catlinite pipe bowl (Lake Minnetonka, Minnesota)

9″ x 9″ x 1½″. Lent by the Minnesota Historical Society Museum. Catalog number: E 342. Given by B. F. Christieb in 1919. Carved in the shape of a man.

193. Catlinite pipe bowl—possibly Sioux *91*

9½″ long. Lent by the Royal Scottish Museum, Edinburgh. Catalog number: 1953.353. From the Wellcome Historical Medical Museum Collection. Horse and rider.

194. Catlinite pipe bowl—Iowa (?) *92*

8½″ long x 3⅝″ high. Lent by the Chandler-Pohrt Collection, Great Lakes Indian Museum. No collection data. Janus-faced.

195. Pipe and carved stem—Sioux, 1880–1900 *88*

Stem, 24″ long. Bowl, 8¾″ long x 4⅝″ high. Lent by L. D. Bax.

196. Wood pipestem—Sioux *93*

26″ long. Lent by The Brooklyn Museum. Catalog number: 50.67.85. Nathan S. Jarvis Collection. Made at Ft. Snelling between 1833 and 1836.

197. Shield—probably Arapaho, called Mandan by Heye Foundation *94*

19″ diameter. Lent by the Heye Foundation. Catalog number: 22/8539. Formerly in the collection of Rodger Williams Park Museum, Providence, R.I. Buffalo hide with painted deerskin cover. Black and green painted decoration with design of a snapping turtle. Pendant eagle feathers and trade bells.

198. Shield—Sioux *V*

17¾″ diameter. Lent by the Denver Art Museum. Catalog number: PS-3. Given by Short Bull to Natalie Curtis, and by her to C. W. Douglas. Gift of C. W. Douglas. Painted on leather with feathers tied to edge of shield.

199. Painted shield—Cheyenne

21⅜″ diameter. Lent by Hermann Vonbank. Inscription, "Presented to Lame Bull—Medicine Chief Cheyenne."

200. Painted shield—Crow

23½″ diameter. Lent by the Field Museum of Natural History. Catalog number: 71832-2. Collected by S. C. Simms in 1902. Owned by "Big Bear."

201. Painted shield—Sioux *96*

20″ x 22″ x 4″. Lent by the Minnesota Historical Society Museum. Catalog number: E 110. Received in 1918. Painted rawhide, decorated with feathers and bells.

202. Painted drum—Arapaho, 1890 *121*

14¾″ diameter. Lent by L. D. Bax.

203. Painted skin drum—Assinaboin or Sioux (Ft. Peck), c. 1885 *VI*

17½″ x 16″. Lent by the Chandler-Pohrt Collection, Great Lakes Indian Museum. White and black repainted. Skin laced on wood frame.

204. Painted muslin banner—Crow

51⅞″ high x 78⅝″ wide. Lent by Hermann Vonbank. Used by a member of the Egg Chapter of the Tobacco Society. Drawing represents an eagle in the clouds. Design conceived in a vision.

205. Painted muslin banner—Arapaho

10′ long x 8′ wide. Lent by The American Museum of Natural History. Catalog number: 50/352. Collected by A. L. Kroeber in 1899. Represents a complex dream vision.

206. Pictographic painting—Sioux *97*

7′ 3″ x 2′ 11″. Lent by the Denver Art Museum. Catalog number: PS-49. Painting on muslin depicts the war exploits of a single man. No collection data.

207. Painted Ghost Dance shirt—Arapaho *98*

Lent by the Chandler-Pohrt Collection, Great Lakes Indian Museum. Blue background painted in red, green, dark blue, and brown. Magpie feathers hang from bib.

208. Painted skin shirt—Yanktonai Sioux *VII*

Lent by the Royal Scottish Museum, Edinburgh. Catalog number: 1942.1a. Acquired from the Kelso Museum. Given to them by Mrs. Monkhouse. Belonged to Wanata, a well-known chief.

209. Painted skin shirt—called Sauk but probably Santee Sioux *99*

3′ 11″ high x 4′ 8″ wide. Lent by Berne Historical Museum, Berne, Switzerland. Catalog number: North America #15. Collected by Lorenz Alphonse Schoch before 1834.

210. Pictographic drawing on paper—Sioux (Rosebud, South Dakota), c. 1890 *100*

5¾″ x 9″. Lent by the Chandler-Pohrt Collection, Great Lakes Indian Museum. Pencil and colored pencil on paper. Title, "Dreams about Blacktail Deer and how he performed the same."

211. Pictographic drawing on paper—Sioux (Rosebud, South Dakota), c. 1890 *101*

5¾″ x 8⅞″. Lent by the Chandler-Pohrt Collection, Great Lakes Indian Museum. Ink and colored pencils. Title, "Performing the dreams of Blacktail Deer."

212. Kachina mask—Zuni, Thlamalona

23⅜″ long x 14⅞″ wide. Lent by The Brooklyn Museum. Catalog number: 04.256. Collected by Stewart Culin, 1904. Painted hide with tablet of painted wood.

213. Kachina mask—Zuni

9¾″ high x 14¾″ wide. Lent by The Brooklyn Museum. Catalog number: 04.195. Mask of Hututu, companion of Sayatasha. Leather decorated with hair and feathers. Collected by Stewart Culin, 1904.

214. Kachina mask—Zuni *102*

9¾″ high x 26″ wide. Lent by The Brooklyn Museum. Catalog number: 04.196. Represents Sayatasha, Rain Priest of the North. Leather decorated with hair and feathers, cotton, wood, and fur. Collected by Stewart Culin, 1904.

215. Kachina mask—Zuni

9″ high x 7½″ deep. Lent by The Brooklyn Museum. Catalog number: 03.273. Mask of Nahatesho. Blue painted hide with red and black decoration of wool, hair, and feathers. Collected by Stewart Culin, 1903.

216. Buffalo fetish stone—Zuni *103*

3¾″ high x 6″ long x 2½″ wide. Lent by the Denver Art Museum. Catalog number: QZu-39. Gift of F. H. Douglas on December 21, 1950.

217. Stone bird fetish—Zuni *104*

5½″ high x 2½″ wide. Lent by the Taylor Museum, Colorado Springs Fine Arts Center. Catalog number: 3162. Part of a group from C. G. Wallace Collection. Acquired 1936 by H. H. Garnett. Basalt with turquoise eyes, collar, and breast.

218. Altar carving—Zuni *105*

10¾″ high x 11¼″ wide. Lent by the Taylor Museum, Colorado Springs Fine Arts Center. Catalog number: 1549. Collected by H. H. Garnett. Acquired by the Denver Art Museum on June 28, 1937. Wood carved buffalo head, hair. Head used on altar of Buffalo Clan during Shalako dances. Cottonwood painted black, white, yellow, and red. Black horsehair.

219. War god—Zuni

25⅛″ high. Lent by The Brooklyn Museum. Catalog number: 04.252. Collected by Stewart Culin, 1904.

220. War god—Zuni *106*

30⅝″ high. Lent by The Brooklyn Museum. Catalog number: 03.124. Collected by Stewart Culin, 1903.

221. Kachina doll—Zuni

18″ high x 5″ wide. Lent by The American Museum of Natural History. Catalog number: 50.1/9165. Collected by A. L. Kroeber in 1915.

222. Kachina doll—Zuni, Salimopia-Anahoho *107*

14⅝″ high. Lent by The Brooklyn Museum. Catalog number: 03.269. Wood painted white. Collected by Stewart Culin, 1903.

223. Kachina doll—Zuni *108*

10″ high x 4¾″ wide. Wood. Lent by The Brooklyn Museum. Catalog number: 03.325.4635. Collected by Stewart Culin, 1903.

224. Kachina doll—Zuni *109*

21″ high x 7¾″ wide. Wood. Lent by The Brooklyn Museum. Catalog number: 03.130. Collected by Stewart Culin, 1903.

225. Kachina doll—Zuni

17⅞″ high x 6¼″ wide. Wood. Lent by The Brooklyn Museum. Catalog number: 03.325.4631. Collected by Stewart Culin, 1903.

226. Kachina doll—Zuni

22″ high. Lent by the Denver Art Museum. Catalog number: QZu-33. Purchased from Miss Julia Johnson on May 20, 1948.

227. Kachina doll—Hopi, Sio Calako *110*

16⅞″ high. Lent by the Peabody Museum, Harvard University. Catalog number: 45-25-10/28823. Collected by J. W. Fewkes and Thomas V. Keam in 1892. Gift of the Estate of Mary T. Hemenway, 1945.

228. Kachina doll—Hopi *111*

18″ high. Lent by the Peabody Museum, Harvard University. Catalog number: 19-26-10/A-4788. Collected and donated by William de Forest Thompson in 1919.

229. Double altar Kachina dolls—Hopi *112*

10″ high x 12″ wide. Lent by The American Museum of Natural History. Catalog number: 29.0/35. Collected by Littleton Fox in 1903.

230. Hemis Kachina doll—Hopi

21⅜″ high. Lent by The American Museum of Natural History. Catalog number: 50/9328. Collected by P. E. Goddard in 1910.

231. Carving of human figure—Hopi, c. 1870 *113*

21″ high. Lent anonymously. Wood with separate arms.

232. Painted leather pouch—Apache *114*

Bag, 9½″ x 3½″. Suspensory cord, 3′ long. Lent by the Denver Art Museum. Catalog number: PA-1. Collected by Charles L. Owen on the White Mountain Reservation, in 1903. Pouch contains wooden doll, number 233.

233. Wooden doll—Apache *114*

4¾″ long x 1½″ wide x ¼″ thick. Lent by the Denver Art Museum. Catalog number: QA-18. Collected by Charles L. Owen on the White Mountain Reservation in 1903. Double choker of white pony beads around neck. Trimmed with two white commercial buttons and one long white feather. Eyes are glass beads.

234. Painted cape—White Mountain Apache

Lent by the Field Museum of Natural History. Catalog number: 68855. Collected by Charles L. Owen in 1901. Central figure of female gan.

235. Painted cape—Chiricahua Apache *115*

47″ long. Lent by the Heye Foundation. Catalog number: 16/1349. Collected by Major John G. Bourke. Painted skin used as medicine shirt.

236. Yei mask—Navaho

24″ high x 10⅝″ wide. Lent by The Brooklyn Museum. Catalog number: 03.184. Hide ornamented with feathers, fur, and red hair. Collected by Stewart Culin, 1903.

237. Yei mask—Navaho

16¾″ high x 9¾″ wide. Lent by The Brooklyn Museum. Catalog number: 03.183. Collected by Stewart Culin, 1903.

238. Clay figure—Cocopa (Lower California) *116*

10″ high. Lent by the Peabody Museum, Harvard University. Catalog number: 12-29-10/84105. Collected by Grace E. Nicholson in 1912.

239. Doll—Mohave *118*

8¼″ high. Lent by The Brooklyn Museum. Catalog number: X586. Brown pottery with yarn and beads. No collection data.

240. Doll—Mohave

8¾″ high. Lent by the Denver Art Museum. Catalog number: TMo-4. Pottery. Calico cloth held up by yarn. Beads around neck and in ears.

241. Clay doll—Mohave *117*

9¾″ high. Lent by the Peabody Museum, Harvard University. Catalog number: 72-26-10/7062. Collected by Jules Marcon in 1854.

242. Doll with child—Mohave *119*

9″ high. Lent by the National Museum of Natural History. Catalog number: 280910. Collected by W. E. Curtis. Gift of Mrs. Curtis on November 11, 1913.

243. Doll—Mohave

7″ high x 3″ wide. Lent by The American Museum of Natural History. Catalog number: 1/4683. Collected by James Morgan in 1896.

244. Doll—Mohave

7½″ high x 5″ wide. Lent by The American Museum of Natural History. Catalog number: 1/4681. Collected by James Morgan in 1896.

245. Doll—Mohave

6″ high x 2½″ wide. Lent by The American Museum of Natural History. Catalog number: 1/4682. Collected by James Morgan in 1896.

246. Human head jar—Mohave

9¾″ high x 9¼″ diameter. Lent by the Denver Art Museum. Catalog number: XMo-1. Gift of Horace Goodspeed. Bead earrings and necklaces.

247. Model cradle—Mohave *VIII*

Cradle 17¾″ long x 4¾″ wide. Doll 11¼″ long. Lent by the Denver Art Museum. Catalog number: QMo-1. Fiber and wood cradle, clay doll.

248. Wood effigy—Klamath (Oregon) *120*

21¾″ high. Lent by the Peabody Museum, Harvard University. Catalog number: 10-21-10/76535. Collected by Grace E. Nicholson in 1910.

249. Bird wand—Shoshone, Wind River

2′ 10½″ long. Lent by the Field Museum of Natural History. Catalog number: 60564. Collected by G. A. Dorsey in 1900.

250. Painted drum—Ute

Diameter, 13½″ to 14½″. 3″ deep. Lent by the Denver Art Museum. Catalog number: PU-7. Decoration consists of cow head in center painted blue and yellow. Four blue hooves and blue dots are painted along edge. Handle is wood wrapped in hide.

251. Wooden pipe bowl—Ojibwa (White Earth Reservation, Minnesota) *122*
5″ x 2½″ x 3″. Lent by the Minnesota Historical Society Museum. Catalog number: E 98. Given by the Hon. Darwin S. Hall in 1918. Bowl in the shape of a human head.

252. Black stone pipe bowl—Ojibwa (Lake Superior)
2⅖″ high x 6½″ long x 7/10″ deep. Lent by the Horniman Museum, London, England. Catalog number: 5.68. White beads in eyes.

253. Black stone pipe bowl—Ojibwa
8″ x 4⅜″. Lent by the Chandler-Pohrt Collection, Great Lakes Indian Museum. Four faces on bowl. Two birds on base.

254. Stone pipe bowl—Ojibwa (?) *123*
2¾″ high x 7⅜″ long. Lent by the Royal Ontario Museum. Catalog number: HK 924. Victoria College Collection.

255–256. Two stone pipe bowls—probably of Ottawa or Huron origin, before 1785
(*a*) 7″ high x 9″ long, c. 3 lbs., black. (*b*) 3″ high x 6″ long, c. 1 lb., red. Lent by The King's Regiment, City of Liverpool Museum. Catalog number: 58.83.6. Collected by Col. Arent Schuyler de Peyster, who was in Canada from 1768 to 1785, commander of Michilimackinac on Mackinac Island in 1777 and later of Ft. Detroit.

257. Wooden pipe bowl with metal inlay—tribe unknown *124*
7″ x 3½″. Lent by the McCord Museum, Montreal. Catalog number: M11030. Bird feathers on sideburns, brass wire over ears. Acquired in 1930 from Natural History Society.

258. Pipe bowl—possibly Ojibwa
2⅛″ high x 3¼″ long x ½″ deep. Lent by the Horniman Museum, London. Catalog number: 0.130. Janus-faced, stone.

259. Black stone pipe bowl with face on bowl—Tribe unknown (Great Lakes?), before 1850
3⅛″ high x 5¼″ wide. Lent by Hermann Vonbank.

260. Pipe bowl of soapstone—tribe unknown (Great Lakes?) *125*
5¾″ long. Lent by the Museum für Völkerkunde, Basel, Switzerland. Catalog number: IVa 18. Collected by Lukas Vischer before 1844. Human face and bird.

261. Carved wooden head—Cree (Old Yellow Mill Trail, Manitoba) *126*
4⅝″ high. Lent by the Royal Ontario Museum. Catalog number: HK 954. Morris Collection.

262. Antler carving—Cree *127*
7″ long. Lent by the Royal Ontario Museum. Catalog number: HK 956. Morris Collection. Quirt handle(?).

263. War club—Great Lakes (?)
24¾″ long. Lent by the Peabody Museum, Harvard University. No collection data. Catalog number: 99-12-10/52985. Formerly in the Collection of the Boston Museum. Ball-headed.

264. Small ball-headed war club—Winnebago (Black River Falls, Wisconsin) *128*
15″ long. Lent by Loren D. Herrington. Collected by Mr. Loren D. Herrington. Face on ball. Traces of red paint.

265. Ball-headed war club—tribe unknown (Great Lakes?)
2′ ¾″ long. Lent by the University Museum of Archaeology and Ethnology, Cambridge, England. Catalog number: Z.15383. Bead eyes, red and black paint. Formerly had metal point in ball. Recessed hole with lead.

266. Ball-headed war club with face on ball—tribe unknown (Great Lakes?)
2′ 1″ long. Lent by the University Museum of Archaeology and Ethnology, Cambridge, England. Catalog number: 1895.30. Collected by R. S. Frede. Given by R. E. Froude in 1895.

267. Ceremonial feast spoon—Fox (Iowa)
Lent by the Heye Foundation. Catalog number: 2/7886. Collected by M. R. Harrington in 1910. Used in the Big Drum Dance.

268. Wooden ladle—Winnebago (Black River Falls, Wisconsin)
10½″ high x 6¾″ long. Lent by Loren D. Herrington. Collected by Mr. Herrington. Maple wood.

269. Incised wooden tablet—Menominee, Wisconsin
3¾″ x 3⅛″. Lent by The American Museum of Natural History. Catalog number: 50.1/5855S. Collected by Alanson Skinner in 1911.

270. Incised wooden tablet—Menominee, Wisconsin
2¾″ x 3⅜″. Lent by The American Museum of Natural History. Catalog number: 50.1/5855t. Collected by Alanson Skinner in 1911.

271. Wooden bowl in beaver form—tribe unknown (Great Lakes) *78*

25½″ long x 13″ wide x 4″ high. Lent by The Detroit Institute of Arts. Catalog number: 51.9. Collected by Alexander Harrow, a British Naval Officer on the Great Lakes, and a pioneer settler on the St. Clair River above Algonac. Collected between 1790 and 1800.

272. Wooden bowl in beaver form—Kaskaskia (?) *129*

Lent by The University Museum, University of Pennsylvania. Catalog number: L-83-6.

273. Wooden bowl in beaver form—(Southern Illinois?)

15¾″ long x 5⅞″ high. Lent by the Peabody Museum, Harvard University. Catalog number: 99-12-10/52998. Formerly in collection of Peale Museum and Boston Museum. Collected by Judge George Turner of the Western Territory Circuit, c. 1795 or earlier. A mate was in the Philadelphia Academy of Science, as of 1899 (see no. 272).

274. Ceremonial bowl from Medewiwin Lodge—Sac and Fox (Oklahoma), c. 1860

17″ diameter. Lent by the Heye Foundation. Catalog number: 2/6544. Collected by M. R. Harrington in 1910.

275. Small wooden bowl, Medicine Lodge—Winnebago (Sioux City, Iowa) *130*

3¼″ long x 2¾″ wide x ¼″ deep. Lent by the Cranbrook Institute of Science. Catalog number: 2249. Collected by and received from Milford G. Chandler in 1922. Bird effigy. Two brass tacks form the eyes.

276. Wooden effigy bowl—Winnebago *79*

6¾″ in diameter. Head, 1½″ high x 3″ deep. Lent by the Denver Art Museum. Catalog number: QWin-1. Purchased from Albert G. Heath. Human head carved on rim.

277. Mide doll—Sac and Fox(?)

Lent by the Heye Foundation. Catalog number: 3/2866. From the Chichester Museum, England. Deposited there about 1845. Purchased from W. O. Oldman, London, in 1912. Medicine doll, wood.

278. Mide doll—tribe unknown *131*

Lent by George Terasaki. Carved wood.

279. Mide doll—Sac and Fox(?)

5″ high. Lent by the Heye Foundation. Catalog number: 3/2867. From the Chichester Museum, England. Deposited there about 1845. Purchased from W. O. Oldham, London, in 1912. Medicine doll, wood.

280. Juggler dolls—Menominee *132*

9″ x 2¼″. Lent by the Milwaukee Public Museum. Catalog number: 24991. Collected by Dr. Samuel A. Barrett in 1919 on the Menominee Reservation, Wisconsin.

281. Mide doll—Ojibwa *133*

17″ long. Lent by the Milwaukee Public Museum. Catalog number: 55324. Collected by C. H. Boyd, Northern Trading Post, Minocgua, Wisconsin.

282. Carved wooden doll—Ojibwa *134*

11¼″ high. Lent by the Denver Art Museum. Catalog number: QOj-22. From the Mide set of John Mink, a Chippewa medicine man from Mille Lacs, Minnesota. Head was carved separately and inserted so that it can be made to move back and forth. Used in Mide magic. Two brass tacks for eyes. Left half of face is painted red with Chinese vermilion, red also on shoulders. No other traces of paint left.

283. Mide doll—Ojibwa (Berens River Band of Salteaux, Lake Winnipeg, Canada) *135*

14″ high. Lent by the Heye Foundation. Catalog number: 19/4960. Collected by Irving Hallowell. Wooden image from medicine bundle, it was used as "bad medicine" to wish evil on a person.

284. Love doll, male—Prairie Potawatomi (Crandon, Wisconsin) *137*

9″ high x 2″ at widest point. Lent by the Cranbrook Institute of Science. Catalog number: 3058. Collected and received from Milford G. Chandler in 1920. Eyes are two small nails. Ears are pierced. Wood has traces of red rubbed into grain. Red wool leggings.

285. Wooden dolls and small medicine bundle—Winnebago

Dolls, 4⅛″ x ⅜″ x ⅜″. Head, 1⅜″ long. Lent by the Cranbrook Institute of Science. Catalog number: 2287. Collected and received from Milford G. Chandler from Nellie Swan in 1918. The two sticks are bound together by leather, a broken feather adorns the top of the heads. Probably once colored red.

286. Bird rattle—Ojibwa, Mississagua (Grand River Reservation, Ontario)

12″ long. Lent by the National Museum of Natural History. Catalog number: 178380. Collected by Dr. P. E. Jones. Acquired by the National Museum of Natural History on August 25, 1898. Tied around the neck of the bird is a bunch of deer's hooves secured to a thong of buckskin.

287. Stick rattle—Ojibwa *136*

10″ long. Lent by James Economos. No collection data. Bird form.

288. Mirror board—probably Woodland *138*

25″ long x 3¾″ wide at the top. Lent by the Chandler-Pohrt Collection, Great Lakes Museum. No collection data. Pair of horse heads at top.

289. Wood carved heddle frame—Fox (Tama, Iowa) *139*

13¼″ x 9″. Lent by the Chandler-Pohrt Collection, Great Lakes Indian Museum. Made by John Young Bear. Used for weaving beaded bands.

290. Crooked knife—Ojibwa (Beaver Island, Michigan) *140*

6¼″ long (handle), 4¼″ long (blade). Lent by the Chandler-Pohrt Collection, Great Lakes Indian Museum. Wrapped in string and leather covered.

291. Pouch with strap—tribe unknown (Great Lakes?), c. 1770

Pouch, 7½″ wide x 5¾″ long. Lent by the Royal Scottish Museum. Catalog number: 1894.269. Purchased from Fenton and Son, Edinburgh. Finger-braided woolen yarn with pony beads worked in. Resist dyed section outlined by beads.

292. False Face mask—Seneca (Cattaraugus Reservation, New York) or possibly Tonawanda *141*

9¾″ long x 6¼″ wide. Lent by the Cranbrook Institute of Science. Catalog number: 1131. Unpainted. Thick eyebrows colored with charcoal, as is the lower lip. Smiling mask is a beggar- or dancing-mask of the type worn by small boys when they go to houses begging for tobacco at the midwinter festival. Collected by Albert G. Heath.

293. False Face mask—Seneca (western New York) *142*

10″ high. Lent by the Milwaukee Public Museum. Catalog number: 24213. Collected by Samuel A. Barrett, in 1918. Orange paint, tin eyeplates, hide ears.

294. Mask—Seneca (Cattaraugus Reservation, New York) *143*

11″ long. Lent by the Heye Foundation. Catalog number: 2/9605. Collected by Keppler in 1911.

295. False Face mask—Iroquois (Grand River Reservation) *144*

Lent by the Milwaukee Public Museum. Catalog number: 3246. Collected by T. R. Roddy before 1906. Painted red with yellow teeth, black brow ridges and lips, black horsehair, brass eyeplates.

296. False Face mask—Iroquois (New York) *145*

10¼″ long. Lent by the Milwaukee Public Museum. Catalog number: 3242. Traces of black paint, white braided horsehair, brass eyeplates. Collected by T. R. Roddy before 1906.

297. False Face mask—Iroquois (Six Nations Reservation, near Brantford, Ontario)

Lent by the Field Museum of Natural History. Catalog number: 16360. Purchased from Miss M. H. Day of St. Paul's Manse, Simcoe, Ontario, 1906.

298. False Face mask—Iroquois (Grand River Reservation, Canada)

Lent by the Field Museum of Natural History. Catalog number: 55749. Collected by S. C. Simms in 1900.

299. False Face mask—Iroquois (Six Nations Reservation, Grand River, Ontario) *146*

10½″ long x 7″ wide x 6″ deep. Lent by the National Museum of Natural History. Catalog number: 381416. Collected by J. N. B. Hewitt. Painted black with red lips and traces of red on orbital ridges. Horsehair on head.

300. Wooden doll—Iroquois, possibly Naskapi

12¾″ long. Lent by the University Museum of Archaeology and Ethnology, Cambridge, England. Catalog number: 1887.76. Transferred from the University Library. Given by the Library in 1887.

301. Ladle—Iroquois

Lent by the Milwaukee Public Museum. Catalog number: 23944. Collected by Dr. Samuel A. Barrett in western New York in 1918. Unfinished.

302. Spoon—Iroquois

7″ x 4″. Lent by the Milwaukee Public Museum. Catalog number: 24132. Collected by Dr. Samuel A. Barrett in 1918 in western New York. Figure of badger on handle.

303. Ball-headed war club—Iroquois

17″ long. Made c. 1750. Lent by the Denver Art Museum. Catalog number: QIro-9. Gift of S. Effie Parkhill. Found on the site of the Braddock Battlefield in Pennsylvania. Carved maple wood.

304. Drumsticks—Delaware (Oklahoma) *147*

19″ long. Blade, 3½″ wide. Face, 2½″ long x 1¾″ wide. Lent by the Denver Art Museum. Catalog number: QD-1a & b. Collected by F. G. Speck before 1931. Carved oak wood. Used on the ninth to twelfth nights of the Big House ceremony.

305. Carved house post—Delaware (Big House near Copan, Oklahoma) *148*

15¼″ high x 9″ wide. Lent by the Woolaroc Museum, Bartlesville, Oklahoma. Catalog number: Indian-710. Collected by Fred Washington from the Big House near Copan, Oklahoma. Received by Woolaroc in 1953. Painted half red and half black.

306. Carved house post with face on each side—Delaware (Copan, Oklahoma) *149*

46″ high. 11½″ to 13½″ for width and length of base block. Face with broken mouth, 21″ high x 12½″ wide. Other face, 20⅜″ high x 11¼″ wide. Lent by the Philbrook Art Center, Tulsa. Catalog number: 3296. Clark Field Collection.

307. Carved house post—Delaware (Copan, Oklahoma)

49″ high x 8¾″ diameter. Face, 9″ high. Lent by the Philbrook Art Center, Tulsa. Catalog number: 1253a. Clark Field Collection.

308. Carved house post—Delaware (Copan, Oklahoma)

52″ high x 8½″ diameter. Face, 8¾″ high. Lent by the Philbrook Art Center. Catalog number: 1254. Clark Field Collection.

309. Carved house post—Delaware (Copan, Oklahoma)

48″ high. 9″ diameter. Face, 9″ high. Traces of red on left of faces, black on right. Lent by the Philbrook Art Center, Tulsa. Catalog number: 1253b. Clark Field Collection.

310. War club—possibly Delaware

Lent by the Danish National Museum. Catalog number: G.b. 8. Shell inlay for eyes. Acquired from the Royal Curio Cabinet, where it was mentioned as early as 1737.

311. War club—possibly Iroquois *85*

Lent by the Danish National Museum. Catalog number: G.b. 153. Inlaid with pieces of shell and wampum beads. Acquired from King Frederik VII in 1863 but collected much earlier.

312. Wooden pipe bowl with stem—tribe unknown *95*

Lent by the Danish National Museum. Catalog number: G.c. 4. Eyes inlaid with pieces of black coral. Acquired from the Ducal Curio Cabinet at Gottorp Castle in 1710.

313. Wooden pipe bowl—possibly Iroquois(?)

Lent by the Danish National Museum. Catalog number: D.C. 16. This pipe was described in Ole Worm's Museum catalogue of 1655, and so was collected before this date.

314. Carved wooden figure—Caddo *150*

6¾″ high. Lent by the National Museum of Natural History. Catalog number: 378577. Collected by Mrs. B. Kelley. Acquired by the National Museum of Natural History on June 16, 1937. Hard wood. Traces of paint, human-hair wig and mustachio. Holds sacred bundle between its knees in doeskin bag.

I. (preceding page) Clan hat of wood—Tsimshian (Kitkatla, B.C.). 17″ *high;* 12½″ *base diameter. Painted black, red, and green. Mouth contains seashell teeth and bear canines. Collection of the National Museum of Man, National Museums of Canada, Ottawa.*

II. Swan mask—Tlingit-Klukwan. 12″ *long. Abalone-shell inlay with painted leather crown and pendant ermine skins. Movable lower jaw. Collection of Mr. and Mrs. Morton I. Sosland.*

# *Introduction*

When I was approached by the Whitney Museum of American Art to prepare an exhibition and book on American Indian art, my first inclination was to choose the same approach that has been taken over and over in the past; that is, to present a broad spectrum of Indian arts and crafts from the prehistoric through the modern period. However, the more I reflected, the more I was inclined to take advantage of the opportunity to present something more unique. I had long felt that a vast portion of Indian art from the Plains and Woodlands regions was little known and sadly neglected, and that I would like to show the public a little more than it is accustomed to seeing in the ordinary exhibitions and art books. Briefly stated, my purpose is to present the very best American Indian art from the historic period and to include all of North America north of Mexico. I have also tried to select objects that anyone can relate to.

There are several advantages to this approach. The public will be introduced to many forms of Indian art that it was not aware of and undoubtedly will be intrigued by its beauty and variety. Contemporary American Indians will find something that they can relate to, for all of the pieces included derive from historic tribal groups, and not from unidentified prehistoric areas.

Partly because of space limitations and my desire to show more of what I felt were neglected art forms, partly because I wanted to present something a little different, I was forced to limit the content of *Two Hundred Years of North American Indian Art.* First, I have chosen to ignore prehistoric art. My reasons are that prehistoric art is well represented in most of the country's major museum displays as well as in many commonly available art books. To

do justice to prehistoric Indian art would require a great deal more space than is available. However, my principal reason was to avoid giving the impression that Indians stopped producing anything worthwhile after white contact; and, conversely, that Indians have produced some truly remarkable works of art during comparatively recent times.

For many reasons, I have also chosen not to include contemporary Indian art. This should in no way imply that contemporary Indian artists are not the equal of, or even superior to, their ancestors. Again, space limitation was important, and I was also influenced by the fact that contemporary Indian artists can exhibit their works at a dozen or more major annual shows. Thus, their works do receive exposure and are considerably better known than the older masterpieces included here. Originally, my intention was to include a few representative examples of both contemporary and prehistoric art, but I decided against this approach: a few items would not be really representative, and I also felt that the selection would be more cohesive and meaningful if I rigidly restricted it to the best art of the historic period up to about 1900. Hopefully, in the near future, someone will organize a major exhibition devoted exclusively to prehistoric art, and another to contemporary art.

An additional limitation is the exclusion of many types of crafts, as opposed to arts. Since I am deeply involved with, and very fond of, all types of Indian arts and crafts, I had to adopt certain arbitrary standards as a safeguard against my own biases. I tried to avoid including pieces simply because they are very old and rare, or extremely good technically, and I have attempted to select only those objects that are of artistic excellence. The latter is perhaps a completely arbitrary limitation reflecting my own personal judgment.

# *Two Hundred Years of North American Indian Art*

Is a specialized background necessary to fully appreciate North American Indian art? What is Indian art, as opposed to Indian crafts? Who produced the art, and why? What materials and techniques were employed in its production? These are some of the questions I hope to answer in this brief survey.

Many writers on the subject of American Indian art are under the mistaken impression that, for the viewer to really appreciate Indian art, he must try to look at it as an Indian would. This is the equivalent of saying that a person would have to be an ancient Greek to understand ancient Greek art. While it is certainly true that a Sioux Indian born and brought up on a Sioux reservation will have a different view of Sioux art than a non-Indian, it is also true that his impressions will be different from any non-Sioux Indian. Likewise, the fact that he is a Sioux will not give him special insights into the art of any other tribe. Furthermore, his tastes will be far different from those of his father and grandfather because ideas of beauty vary from time to time and from place to place. The introduction of new materials, for example, almost always causes changes in arts and crafts. Indians were quick to accept brightly colored beads, silk ribbons, and aniline dyes to replace the more pastel colors of native pigments. Indians today will often go to great trouble and expense to repaint an old mask or totem pole with bright commercial house paints because, to them, the newer and brighter the object looks, the more beautiful it is. To the Indian, a mask, blanket, basket, or a pot is something to be used, and it should not look dull and worn. This is somewhat similar to a modern-day housewife dying a faded dress or a man polishing a pair of shoes. Yet, the average collector, museum curator, and Indian art expert bemoans the fact that an old

mask is repainted, or that Navaho are using aniline dyes in their rugs instead of the softer native vegetable dyes of a bygone day. It seems that we are not only incapable of looking at Indian art as an Indian would, but that we really do not want to, preferring instead to gaze at it romantically.

My contention is that anyone can appreciate American Indian art regardless of his knowledge, background, or previous experience. Anyone glancing through the photographs in this book or looking at the objects on display will most certainly find some things he considers attractive or appealing. Several investigators have proved that there are certain universal ideals of beauty.[1] But there is also the matter of individual taste, which is not universal in a complex society like ours. Rarity, age, romantic appeal, and what other people have told us about a particular art are just a few of the factors that affect our ideals of beauty. While I do not expect everyone to like all of the items included here as much as I do, I hope that each person will find at least a few things truly delightful.

## THE INDIAN ARTIST

With the possible exception of the Pacific Northwest Coast, to the Indian there were no artists, only craftsmen, some better than others. Each family unit was self-sufficient and able to produce all the essentials of life. In the Southwest, every Pueblo woman made her own pottery; on the Plains, every woman tanned her own skins and sewed all of her family's clothes. Technical skill was everywhere valued and some craftsmen were well known for their pottery or beadwork. The craftworker took great pride in his skill and reveled in the high regard that his tribe accorded him. Industriousness was also applauded to the point where women would boast about how many tipi linings they had beaded or buffalo robes they had tanned. Each craftworker strove for technical proficiency and high productivity, with less emphasis on artistic inventiveness. In fact, the craftworker was allowed very little freedom of expression, since standards of taste were defined within very strict limits. Because of this rigid adherence to traditional use of color, design, and technique, it is possible for an expert to distinguish a pair of Cheyenne moccasins from a pair made by a Sioux; or a water jar made at Santo Domingo from one made at Santa Clara. Further, the factor of ethnocentrism is so important that a Sioux, accustomed to the color and design on traditional Sioux moccasins, would find a pair of Cheyenne moccasins unattractive, even though he perhaps might appreciate the technical proficiency involved in the manufacture.

Some craftwork was cherished more for its prestige value than for its

technical excellence. This holds true for objects made from rare and costly materials. Examples are the use of red coral, spiny oyster shell, and turquoise in the Southwest, or of dentalium shells on the Plains. When glass beads were first introduced on the Plains by fur traders, they were expensive, available in limited supply and in only a few colors. Therefore, any object decorated with glass beads was a prestige item, worn not only with pride, but also considered beautiful. When imported woolen cloth was first introduced in the trade, it had the same sort of impact, and anyone who could afford to purchase the material would use it instead of the hand-tanned buckskins. In recent years, with fewer and fewer women tanning hides, the reverse is true: anyone can go to the local store and buy all the cloth he wants, but few can afford the expensive skins.

When a family wanted its newly made tipi or tipi lining decorated with painted pictographic war-exploit drawings, it would not seek out the warrior with the best painting skills but the one with the best war record. Here again, prestige takes precedence over technical excellence.

It is in the realm of religion that we find a higher degree of specialization between the roles of artist and craftsman, and a wider latitude of inventiveness in design. Religious concepts along with the accompanying paraphernalia often originate in hallucinatory visions and because of this do not have to confrom so rigidly to culturally defined norms. In practice, however, only the exceptional visionary will hallucinate beyond the accepted traditional limits. The practice of each individual (usually male) to seek some sort of spiritual helper through a visionary quest is fairly widespread but not universal throughout the Indian tribes of the United States and Canada. The concept seems to be that life on this earth is difficult at best, and that to be successful (in love, war, hunting, health) one needs some sort of spiritual assistance. On the Plains, the standard procedure is for a youth to go off alone for a period of three or four days, usually to a distant mountain top. There he prays, fasts, and sometimes indulges in self-torture (so that the spirits will take pity on him), to the point where fatigue induces a vision. In the usual vision, an animal (real or imaginary), plant, or inanimate object appears to the visionary with instructions that may determine the individual's role within his society for the rest of his life. He may be told to avoid certain foods, to devote his life to the healing arts, to become a great warrior, to marry five wives, and so on. He may also be given a number of instructions concerning charms he should wear, a design to paint on his shield, a song to sing; or in rare instances, the introduction of a new religion complete with songs, dances, rituals, and equipment. The vision of the Sioux woman who started the Dream Dance (or Drum) religion is one example of this phenomenon. Her vision came to her while she was forced to remain for

several days partly submerged in water, without food, to escape detection by a group of soldiers.[2] Throughout the Coast Salish area of upper Washington and southern British Columbia, the dominant religious theme was for each person to acquire a personal spirit helper who would stay with him throughout his life. In southern California, jimsonweed (*Datura*) was used to help induce visions among young boys undergoing a puberty ceremony.

The main point here is that religious art is often a little more complex, original, made with greater attention to detail, and frequently more forceful than ordinary domestic art, and as such, usually has a greater emotional appeal for the average viewer. It is not surprising, then, to find that the majority of items illustrated here were originally intended for religious use. Compare, for example, secular with church art of the Gothic and early Renaissance periods in Europe.

Under the same general heading of religious art, we also find the art produced by the individual shaman (medicine man or doctor). The shaman secures his power through visions and usually manufactures all of his own equipment. In time, if the shaman is particularly effective, he may gather together a group of followers and imitators who will eventually form a new religion or healing society. The Medewiwin (Grand Medicine Lodge) among some Great Lakes tribes supposedly began this way, and most likely the groups of Bear Doctors among some Pueblo tribes had similar origins.

If a distinction can be made between the artist and the craftsman, it is perhaps that the real artist is the visionary, the dreamer, the founder of new religions. Artists are people who are inventive, imaginative, and creative, who reach beyond the limits imposed by their culture and produce new art forms. Of course, once the new form becomes established it, too, becomes traditionally defined. Then we find that some craftsmen become more capable of producing in the new form than others; in other words, they become better technicians.

The Pacific Northwest Coast area from Yakutat south to the Nootka areas of southern British Columbia presents a somewhat different art orientation. Here, too, the individual shaman receives his powers from visions, and shamanistic art constitutes some of the most powerful art on the coast. The difference is that the carving of vast quantities of masks, headdresses, totem poles, and house posts was restricted to a limited number of professionals. These specialists received formal training through an apprenticeship system, and they were ranked according to their ability. A carver with a good reputation could command a certain price for his services. Northwest Coast culture could be defined simply as an almost constant pursuit of prestige through a system of giving lavish feasts, or potlatches, to validate a claim to an inherited prerogative. These prerogatives included the right to perform certain dances

and to use certain animal crests, the right to build a certain type of house or to use certain titles and names. When a Northwest Coast Indian of high position wanted to build a house or to erect a totem pole, he would hire the best carver and pay as much as he could afford. However, proper protocol required that the carver not be a direct relation, but rather a member of another clan. The value of the house or totem pole, from the standpoint of prestige, would be in direct relation to the cost involved, in both its production and dedication. Often the fee to the carver would be a small part of the total cost involved in erecting the pole and giving the necessary feasts to validate the prerogative and pay all the attending witnesses. Obviously, then, to a Northwest Coast Indian, it is possible that a small, poorly carved pole could be more important than a large, finely carved one, if the smaller pole involved a higher cost.

Still another facet of the role of the artist involves the process of acculturation. For at least 150 years and possibly longer, there has been a series of new, innovative forms developed by American Indians solely to meet the demands of a developing tourist industry. From the early 1800's, tourists came in flocks to visit Niagara Falls and the Falls of Saint Anthony. Later, they took the tour boats to Alaska and the trains to Santa Fe. One impetus for the development of new art forms was the desire to gain a larger share of the tourist dollar. Some of the art produced for tourist sale was merely a degenerate form of traditional art altered for non-Indian taste. However, other kinds of art were devoid of tradition, such as the Haida's use of argillite, at first for carving copies of whaler's scrimshaw and later for producing miniature totem poles and carved chests in the new material. Still other innovations include the development of several new pottery types at San Juan, Santa Clara, and San Ildefonso; the concept of watercolor paintings on paper; and the elaboration of jewelry and rug production in the Southwest, some of which was instigated by non-Indians.

The businessmen who ran the Indian trading posts had a financial interest in the sale of Indian crafts. The more they sold, the more money they made. The traders could control craft production by buying only the items they liked and could easily resell, or by refusing to purchase other items. Depending on the time, place, and the type of trader, this could have the effect of insuring a high degree of technical excellence (as with the Navaho Arts and Crafts Guild); of encouraging shoddy workmanship (as among some of the traders in the Gallup, New Mexico, area who developed an inexpensive product known as the Gallup Throw Rug); or even of introducing totally new design forms (like the so-called Crystal pattern rug developed by a trader named Moore at the Crystal Trading Post). The point that must be made here is that, in general, Indians were not lacking in the ability to be innovative and creative,

given the proper motivation, but rather, they were restricted by the limits imposed by their society.

## THE FUNCTION OF ART

To the American Indian, everything he made had a function. The idea of hanging a painting on a wall or placing a sculpture on a pedestal, just to admire it, was completely alien to him. Man everywhere seems to enjoy having beautiful things about him, and the American Indian was no exception. Almost everything was decorated in some way, although some things were more lavishly designed than others. It always took a little more time to decorate an object that would have been just as useful if left alone, but if the time was available, the object usually received some kind of elaboration simply to make it more attractive. We would thus expect to find more profuse and elaborate decorations in a society with more leisure time, and of course, this is the case. Indians living in the Great Basin areas of Utah and Nevada had almost no time to spare apart from the daily struggle of securing a livelihood, and so they produced little in the way of decorative art. In contrast, the Indians living on the Pacific Northwest Coast had an abundant supply of fish, and so had ample time to decorate nearly everything they used.

The Indians of the Plains region usually had enough food from the buffalo herds (particularly after the introduction of the horse), but because of their nomadic life, they were forced to limit their artistic production to items that could be easily carried from place to place. The objects the Plains Indians deemed most worthy of transport were, of course, the ones necessary for survival: food, clothing, shelter, eating utensils, hunting equipment, and the tools needed for skin preparation. Equally important were the items connected with ceremonial usage—the various protective medicines of war, such as painted shields, war clubs, and medicine bundles. Also of value were the various accouterments of the many military and age-grade societies. Before the introduction of the horse on the Plains, the Indians had to carry everything they owned on their backs or strapped to their dogs. The horse increased their mobility, allowed them to follow the buffalo herds more easily, and enabled them to transport material possessions and luxury items. Most of the luxury items (things like glass mirrors, metal utensils, and silver jewelry) were supplied by the traders.

Why are some objects left undecorated, some just slightly ornamented, and others elaborately embellished? There is no one answer to this question, but we can give a few specific reasons. Items that tend to break easily or are made

for a one-time use generally tend to receive little decoration. This group would include such things as animal traps, temporary shelters, or ceramics used by nomadic peoples. Generally, clothing designed for everyday use is left largely undecorated. Soft-soled moccasins wear out quickly, particularly the ones worn by men on hunting or war journeys, so it would be foolish to spend time decorating a short-lived article. In contrast, clothing designed for important functions is always decorated with as much care as skill and time will allow. From the Plains east, it was a matter of great pride for a woman to dress her husband in the finest garments possible. Of course, the husband had to supply the raw materials (beads, skins, cloth) and the wife had to do all the hide-tanning, bead-sewing, and so on, to put it all together.

One reason for elaborate decoration was related to the widespread custom of gift-giving. Items manufactured as gifts almost always were produced with special care, so that the maker could show his high regard for the recipient. Such items as sewing awls and heddles for bead-weaving were made by the men as gifts to their female relatives. The same is true of the spindle whorls used by Cowichan women to spin their yarn. On the Plains, a new-born baby might receive up to a half dozen fully beaded cradle boards as gifts from admiring sisters and aunts. Among the Hopi, the men made and decorated the elaborate tablita (headdress) worn by their female partners in the Butterfly Dance. Most tribes had at least one organized give-a-way festival, something like the potlatch on the Northwest Coast. Among the Eskimo, it was the Messenger Feast; on the Plains, it was often known as a Pony Smoke, which was incorporated into the Grass Dance. All major Woodland Indian ceremonies featured large feasts as part of the rite, and the so-called Adoption Dance, or Shawnee Dance, included the lavish giving of gifts. Prestige depended on giving as much as possible in both quantity and quality. However, sometimes the feasts took the form of a "potluck" dinner in which everyone contributed to the best of his ability, a wealthy person supplying the meat and the poorer people collecting wild plants.

Kachina is the generic name for the deities of the Pueblo Indians in New Mexico and Arizona. During ceremonies throughout the year, the men don masks and impersonate the gods in dance and ritual to bring rain, insure good crops, and ward off illness in their villages. Small versions of the Kachina dancers, known as Kachina dolls, are carved in wood and presented to the children, who play with them and hang them in their homes. The dolls thus serve as an educational toy, in that the children, while playing, learn about their gods.

Besides prestige, vanity was a principal factor determining the amount of decoration. Everywhere people wanted to dress in beautiful garments. Men

kept their wives and female relatives busy manufacturing clothing, and they also produced and purchased a good deal of what they wore themselves. Early travelers on the Plains sometimes gave the impression that the average male spent all of his time applying makeup, combing his hair, and donning his best clothing and jewelry. His vanity even carried over to elaborate decorations for his horse, and to objects carried in secular dances, such as fancifully carved mirror frames.

Related to vanity and prestige as important aspects of motivation for decoration is pride in craftsmanship. If a man flaunts his beautiful garments, his wife and other relatives gain in prestige because of their ability to make the various items. In the Southwest, Pueblo potters vie with one another to see who can make the thinnest and best-decorated pottery; again, pride in craftsmanship is related to prestige. The same is true of craftsmen everywhere. A true craftsman will not hurry or produce poor work even under economic pressure. There are today craftworkers in silver, carving, basketry, and ceramics in many parts of the country who still refuse to produce poor-quality work, even though they know that their things will be sold to tourists who, in many cases, will not appreciate the technical skill that went into the production.

The main factor in determining what will be decorated, and to what extent the decorations will be applied, is linked directly to religious practices. A comparison of items made for secular use with those designed for sacred use makes this immediately apparent. The smoking of tobacco, usually mixed with one or more other plants and known as kinnikinnick, was a widespread custom over much of the country. Smoking pipes designed for secular, that is, everyday use, are usually simply made and without elaboration. On the other hand, tobacco was considered a sacred plant over much of the Plains and Woodland areas, and smoking was an activity associated with all important religious ceremonies. Pipes designed for religious use were always profusely decorated, sometimes in a prescribed manner. The pipe bowls were made of soft stone (the preferred material was often catlinite, also called pipestone, mainly from quarries near the town of Pipestone, Minnesota), and they usually had detailed carvings of human or animal forms. The long wooden stems used with these pipe bowls were also decorated with carvings or applied porcupine-quill work. In addition, entire ceremonial complexes developed around the planting and harvesting of the tobacco crop, even among tribal groups who practiced no other agriculture. The Crow tribe, for example, developed specially painted clothing and special medicine bundles, all related to the planting of tobacco.[3]

A similar comparison can be made between the wooden spoons and bowls used from the East Coast to the Eastern Plains. Spoons and bowls designed for everyday use were often of soft woods carved very simply. In contrast, those

designed for the Grand Medicine Lodge ceremonies, the Dream Dance religion, and other important religious functions were often made from hard tree burls and decorated with human or animal forms. Occasionally, spoons and bowls in everyday use were also made from decorated burls, but the tendency was always toward more elaborate decoration on sacred items.

The most inventive artistic products produced by American Indians are the religious articles that have no secular prototype. These are the vision-inspired objects developed solely for religious purposes. The masks of the Alaskan Eskimo, in an infinite variety of form, are among the most imaginative art produced anywhere in the world.[4] Considering that the masks were produced by a relatively homogeneous group of people living in a fairly small area of coastal Alaska, the diversity of fanciful forms is truly staggering. Needless to say, the masks are conceived by shamans as a visionary experience. The typical vision consists of the Eskimo shaman's traveling great distances to the spirit world, sometimes over land, sometimes under water, or even to the sun or moon. The resulting masks are often extremely powerful because of their purposeful distortions.

As part of my duties at the Denver Art Museum, I often give seminars on African art to groups of art students. One of the things I frequently ask the students to do is to experiment with a lump of clay and produce variations on the human face by intentional distortion. I encourage the students to let their imaginations run wild—to extend a nose, diminish an eye, or misshape an ear. Then during the course of the seminar, we look at African masks and marvel at the fact that African artists produced almost every distortion that we could imagine. It is a rare occasion when a student comes up with a totally new idea. The point I want to make here is that the Alaskan Eskimo, occupying a much smaller land area, has developed almost as much imaginative distortion as all of Africa. Eskimo carving (particularly masking) is certainly a neglected art form. There are very few publications on traditional Eskimo art compared to the vast literature on African art, and as far as I know, there has never been a comprehensive exhibit of Eskimo masks.

I have already discussed several kinds of vision-induced art, such as the Dream Dance and its specially decorated drum and ritual, but there are also a few other interesting forms. On the Pacific Northwest Coast, particularly among the northern groups—the Tlingit, Tsimshian, and Haida—the shaman was mainly responsible for dealing with illness. Each shaman had one or more visions that gave him the power to heal or sometimes to locate missing objects or even to foretell the future. His visions gave him the proper ritual and song as well as the specific form of rattle, headdress, ivory charm, and painting on drum or kilt. Some of these shaman masks, maskettes, and charms are among

the best work produced in the area. Further south, among Salish-speaking people, the particular form of a wand, dancing stick, or mask was also revealed to the owner in a vision, but here, almost everyone had a vision in which a personal spirit helper appeared.

Throughout the Plains, visions were eagerly sought through special vision quests. Designs painted on shields were obtained from visions, but sometimes if a man was not fortunate in securing a successful vision of his own, he could purchase the protective power, including the use of a shield design, of someone else's vision. The two paintings on paper illustrated in this catalogue show the dream of the blacktail deer, a common dream occurrence among the Sioux, where everyone with a similar dream experience would band together to form a society. Individual visions were also responsible for the painted robes of the Arapaho and Crow. Visions on parts of the Plains area were a fairly common experience and usually resulted in the visionary's making up a medicine bundle, which consisted of objects seen in the vision. Medicine bundles took a great variety of forms[5] and were not always as artistic as the war shields. The typical bundle was a collection of feathers, stones, animal parts, and so on, all placed in a skin container.

Among the Iroquois Indians of upper New York State and sections of Canada, carved wooden masks seem to be part of an ancient custom. Masks are used mainly in a curing ceremony whose origins are told in mythology. The custom is for any man who dreams of a False Face to thereupon join the Masked Medicine Society; however, members are also recruited among people who have been cured by society rites. The masks are of infinite variety, within a series of prescribed limits, because the particular form is determined by the person's dream experience. The members of the society wear their masks during an annual ceremony to cleanse the village of evil and sickness, and at any other time they are called upon to effect a cure. At one time, these masks were carved into a living tree with the proper ritual of prayer and burning tobacco. Today this is no longer done. Many Iroquois groups still use the masks as an active part of their ceremonies, but a few professional carvers are producing them in large numbers for sale.[6]

A form of masking was once practiced by the Delaware Indians, who were neighbors to the Iroquois on the East Coast. The Delaware were displaced, however, at an early date and moved about the country from Canada to Oklahoma under pressures of both Indians and non-Indians. Somewhere along the way, they lost their masking complex. The small group of Delaware Indians who eventually settled in the vicinity of Dewey, Copan, and Wann, Oklahoma, remained a little more conservative than most of the other small remnant

groups. The carved faces illustrated here were on supporting posts of a ceremonial Big House, which was still standing near Copan in 1910.[7]

The Cherokee Indians in the Great Smoky Mountains near the town of Cherokee, North Carolina, have also developed a secular masking complex, but it is believed to be a fairly recent development, with little or no basis in tradition.

Artistic production survived as long as it continued to serve a function within the society. The tremendous influx of Europeans into North America had a far-reaching impact on native Indian cultures. It caused a series of displacements in which Indians moved from their age-old environments to new lands. Some tribes like the Kickapoo were so scattered after a series of moves, that groups of Kickapoo, who originally lived in Wisconsin, then moved to Missouri and Texas, now occupy land in Michigan, Kansas, Oklahoma, and Mexico. Their cultures were forced to change somewhat in their new environments because of new materials, cultural interchange with other Indian groups encountered along the way, and the influence of non-Indians. In Illinois and Kansas, they were introduced to Christianity and some were converted to the new religion. One Kickapoo visionary named Kenakuk introduced a new religion based partly on a Christian model. There are still approximately two hundred Kickapoo who follow the Kenakuk religion in Kansas.[8] Other Kansas Kickapoo are devout Christians, others are followers of the Dream Dance (Drum) religion, and still others are members of the Native American Church (the Peyote religion). Today none of the Kansas Kickapoo follow the teachings of the Grand Medicine Lodge (Medewiwin), which was the dominant religion of these people when they lived in Wisconsin. It should be easy to see that, with the decay of old religions, the paraphernalia of sacred rituals ceased to serve a valid function within the society and are consequently no longer made. This would include such items as the juggler dolls, which were employed to produce magical tricks as a part of the Grand Medicine Lodge ceremonies. Of course, the new religions needed new forms of ritual equipment. The Dream Dance not only called for the use of specially decorated drums, but also required special smoking pipes with stems and wooden bowls—a direct transfer from the older Grand Medicine Lodge equipment. The Kenakuk Church developed a special form of wooden prayer stick that was carried by each member; and the Native American Church introduced a series of new ritual equipment consisting of specially constructed gourd rattles, feather fans, decorated staffs, water drums, and a wide variety of jewelry and insignia.

The Native American Church, also known as the Peyote religion, is probably the dominant Indian religion in the United States today. It is comparatively new, having become popular in southern Oklahoma among the

Kiowa and Comanche eighty to ninety years ago. Today it is practiced by most tribal groups in Oklahoma and is very popular among such scattered tribes as the Winnebago in Wisconsin and the Navaho in Arizona. The trend seems to be that when it becomes the dominant religion, it either completely replaces the older forms of religious art or greatly diminishes them.

One of the major reasons for the breakdown of the traditional religious activities of many tribal groups is that the changes brought about by acculturation eliminated the need for the old concepts. On the Plains after the 1860's, when the Indians were placed on reservations, they lost the need for protective war medicines and hunting charms. Warfare was completely eliminated and hunting became a minor activity in comparison to the major role it had played in pre-reservation days. The vision quest became less important, shields and war clubs were no longer needed, and military societies were disbanded because they no longer served a useful function. The effect of placing a nomadic, warrior, hunting people on a confined reservation was quite debilitating. By 1890, they received word of a new religion called the Ghost Dance, developed in a vision by a Paiute Indian named Wovoka, from Walker Lake, Nevada. The Ghost Dance predicted that the white man would disappear, the buffalo would return, and that long-deceased ancestors would return to a heaven on earth. It spread over much of the Plains area but faded quickly because none of the promises materialized. Among the Rosebud Sioux at Wounded Knee, South Dakota, it led to a massacre of Indians by white soldiers, apparently because the Indian agent at the time thought the Indians were gathering for military reasons. Even though the religion was short-lived, it had a long-lasting effect on art as well as songs and dances. Specially painted shirts and dresses were made to be worn during the Ghost Dance ceremonies. These garments were said to be magically endowed to ward off the white man's bullets. A special form of the "hand game" (a guessing game involving gambling), complete with songs and equipment, accompanied the spread of the Ghost Dance ceremonies.

In the Southwest, the Pueblo Indians were placed in direct contact with Spanish-speaking peoples from as early as 1540, when Coronado came from Mexico searching for gold. Shortly after, other people made the same northward trek from Mexico, including missionaries who hoped to convert the Indians to Catholicism, and others who simply were seeking a place to farm in an unsettled area. The missionaries succeeded in establishing a church at each pueblo. Although many of the Indians embraced Catholicism, they never gave up their older, established religions. It was almost as if they felt, if one religion is good, two are better. However, they did object to the alien intruders on their lands, and in 1680 the Pueblos banded together and expelled all of the Spaniards from New

Mexico, killing most of the priests and burning many of the churches. The Spanish returned by 1692 and have been there since; but the Pueblos do not give up their traditions easily, and most have managed to retain a substantial part of their original culture.

In other areas of the United States, the Indians did not fare so well. The same process of Spanish colonization and missionary zeal occurred in southern California, but there the Indians were partly wiped out by disease, partly assimilated, so that today only a few Indian groups remain, and they have kept little of their original culture. In parts of the Southeast, the so-called five civilized tribes—Cherokee, Choctaw, Creek, Chickasaw, and Seminole—seemed to welcome the white intruders and to imitate their ways. Some groups like the Cherokee underwent a rapid acculturation process, and as early as 1828 were publishing their own newspaper. They adopted Christianity, built libraries and universities, and in general lost most of their Indian heritage.

It seems inevitable that whenever two groups with different cultural backgrounds mingle, either on a voluntary or an involuntary basis, a gradual process of assimilation occurs. Each loses part of its own heritage and gains part of the culture of the other group. The dominant group will tend to lose less and, possibly, gain more; the reverse is also true. American Indians are a minority in the United States and Canada, and it thus seems inevitable that eventually they will be assimilated completely. But the process is fortunately slow, and it is slower among some groups than others. The Cherokee apparently welcomed assimilation, while the Pueblo groups are still fighting it. Tribes from the eastern seaboard, which have been in contact with Europeans since the 1500's, have rarely retained much of their culture, but again, some have been able to keep more than others. Most eastern groups were removed to portions of the West; the small remnant groups that still live on reservations in the New England area would probably not be recognized as Indians by the average visitor. The Iroquois of upper New York State and Canada are an exception in that they seem to have held on to a good portion of their traditions, or "Indianness." Yet the dominant Iroquois religion is the Code of Handsome Lake, which was initiated by a Seneca prophet named Handsome Lake around 1799.

Very little of the art of southern California, the southeastern states, or the Atlantic seaboard is illustrated here simply because only a small part of the art from the historic period remains. There are wonderful collections of prehistoric art from these areas, and undoubtedly great art continued to be produced during the early historic period, but what little of it was collected has long since been lost. Early historic collections were not well cared for in the sense that there were no museums to house them: the first American museum was established in Charleston, South Carolina, in 1773; but the oldest museum

still in operation is the Peabody Museum in Salem, Massachusetts, which opened in 1779.[9] During the later historic period, of the past 270 years or so, the Indians of most of these areas have been so acculturated that little in the way of traditional art forms were produced.

One final illustration of how an art form disappears once it no longer serves a valid function within society, can be found in the art of the Pacific Northwest Coast. In the Northwest Coast culture, with its emphasis on gaining prestige, there was an almost continual demand for new art products in the form of totem poles, house posts, grave markers, masks, shamanistic equipment, clothing, boxes, and household utensils. A visit to the storerooms of one of our museums with major collections of Indian art, such as the Field Museum in Chicago, The American Museum of Natural History in New York, the National Museum of Man in Ottawa, or the Provincial Museum in Victoria, would convince anyone that the quantity of production was truly staggering. The impact of the white man on the Northwest Coast tended to increase rather than diminish this supply. The white man not only introduced more and better metal tools, but he also brought increased wealth, which had the effect of stimulating the potlatch system. While this kind of acceleration was in progress, a deceleration began as the result of new diseases and a disruption of the established community and clan relationships. Entire villages were abandoned and the people moved to new locations in order to be closer to a cannery, school, hospital, or trading post. In addition, some white communities such as Sitka, Alaska,were established directly on the site of an Indian village simply because the Indians had picked the best beach location.

These changes in the economy and settlement patterns gradually brought about the inevitable acculturation. Thus, throughout most of the northern part of the Pacific coast, the entire system of potlatching was practically nonexistent by 1900. Farther south, the Indian Act of British Columbia outlawed the potlatch in 1921. Violators, when caught, were fined, imprisoned, and their ritual equipment frequently confiscated. The law of 1921 was not the sole cause of the demise of the potlatch system, for groups like the Kwakiutl did continue to potlatch in remote villages. When the law was repealed (by being left out of the 1951 Indian Act), the potlatch again flourished in a small revival. Today the Kwakiutl still have an occasional potlatch, but for all practical purposes the system is dead. Because the potlatch continued as a living idea among the Kwakiutl, and to a lesser extent among the Tsimshian, these tribes still have several craftsmen trained as carvers in the old apprenticeship system. In recent years, there have also been training programs to produce even more artists, and since the demand by tourists and museums for good carving has increased, the supply is also increasing in both quantity and quality. Probably the most

successful recent project of this type is at Hazelton, British Columbia, where the Tsimshian have established a museum of older tribal arts, a reconstructed village, workshops, and a craft sales outlet.[10] It should now be clear from this discussion that there has been a series of changes in the amount and quality of artistic production since the time of first white contact. Today, art is still being made, but the reasons for it are different. Art no longer serves a traditional function in Northwest Coast culture; rather, it is a source of income and manufactured almost entirely for its sale value.

## MATERIALS AND TECHNIQUES

In general, Indians everywhere have always used whatever materials have been available; that is, they exploited their environment to the best of their ability. In forested regions such as the Pacific Northwest Coast and the Woodlands, Indians naturally made much use of forest products. Northwest Coast Indians made from wood homes, food and storage containers, boats, as well as masks, totem poles, and grave markers. Woodland peoples used wood for spoons and bowls, and bark to cover their homes (either elm or birch bark, depending on the area). In the Plains, where buffalo were abundant and trees scarce, the popular tipi was developed as a skin-covered structure, spoons were made of buffalo horns, and even paintbrushes were made of porous buffalo bones. In the Southwest, pottery and basketry were common, and wood was used for only a small number of products, such as Kachina dolls. Wherever soapstone or catlinite was found, it was used for smoking pipes and cooking bowls. Large sheep horns were made into eating bowls in areas where mountain sheep roamed; and everywhere feathers, dye plants, animal or vegetable fibers for cordage and weaving, and items such as porcupine quills and moose hair for embroidery, were employed.

Because of the emphasis on prestige, uncommon types of materials were eagerly sought, and a vast intertribal trade developed in these items. Catlinite from the Minnesota quarries was traded all the way to the state of Washington for use in making pipes. Abalone shells from the West Coast could be found in the Plains area, along with a limited supply of dentalium shells. Cast metal bells from the Valley of Mexico were traded in the Pueblo regions of New Mexico and Arizona in return for turquoise. Intertribal trade, usually underestimated, was really quite active and extensive. Invariably, the first white explorers in a new area found that the materials of the white fur trade had preceded them. Indians were often using the white man's beads, metal knives, silver jewelry, and cloth products before they ever met their first trader. However, the

quantities they had received were small, and they were eager to obtain more. This led to the development of a large fur-trade industry, with trading posts appearing all over the country. The fur traders blazed the way for future travelers and later settlers; they also disrupted traditional settlement and subsistence patterns, which paved the way for acculturation. The fur trade often proved extremely lucrative for people such as John Jacob Astor, who built a monopoly that controlled a large area of the country. In Canada, the Hudson's Bay Company did much the same thing, literally forcing its competitors out of business.

Indian technology was limited, partly from an absence of raw materials, partly from a lack of knowledge as to how to use the materials available. North of Mexico, the science of metallurgy was practically nonexistent; only native copper found in pure nugget form was employed. Copper was used in Wisconsin in prehistoric times, and in parts of Alaska and elsewhere, but it was never abundant and it did not serve well for the manufacture of cutting tools. Likewise, the knowledge of natural dye materials was limited. West of the Mississippi, the Indians did not know how to produce a bright red on their porcupine quills, nor could they produce a good green or blue. The same is true for the use of red in textiles in the Southwest. The knowledge of weaving as well as of the materials for weaving cloth, was also limited. In the Southwest, cotton was specially grown and woven into garments. On the Northwest Coast, some use was made of mountain-goat wool and perhaps dog hair. And in the prehistoric Southeast, a small amount of weaving was done with native fibers. The Indians of the Plains utilized a limited quantity of buffalo wool to weave belts, bags, and sashes, but no garments or blankets have been found from this area. However, it is possible that the Plains Indians did at one time make buffalo-hair blankets, since there are a few scattered references to such items in the literature. However, no examples of this work have survived in our museums. Trade cloth and commercial woolen blankets were an early product of the fur trade. They were widely used and eagerly sought by Indians, and soon replaced the native-made product. The eager acceptance of commercial trade goods had the effect of replacing some Indian techniques at a very early date. A kind of resist dye technique used in finger-braided bags and sashes in the Woodland area has never been described in the literature, although it must have been common before 1800.

Because of the Indian's limited knowledge of material and techniques, trade goods, when introduced, had a profound effect on Indian crafts. It is easy to imagine the rapid growth of wood-carving on the Northwest Coast after the introduction of metal knives, but other effects were just as important. Trade cloths gradually replaced leather for garments; glass beads imported from

Venice gradually replaced the use of porcupine and bird quills for decoration; paint pigments such as Chinese vermilion and a good green (verdigris) were eagerly adopted for painted garments as well as for face makeup; and imported dyes such as indigo, madder, and cochineal were used to dye porcupine quills and textiles. In the early years of the trade, pieces of colored cloth were sometimes unraveled to be rewoven into garments, or the cloth was boiled to release the dye for re-dying quills. When aniline dyes were made commonly available, the Indian suddenly had a whole new palette and nearly everything could now be manufactured in a wide variety of bright colors. The same sort of thing occurred with the introduction of commercial oil-base paints on the Northwest Coast. Almost everywhere, the Indians were quick to adapt the bright new materials to their carvings in exchange for their own duller colors. Often a Northwest Coast Indian would take an old mask and have it repainted in the new pigments. When this happened to items such as a house post or a totem pole, the old ritual was still observed; that is, the owner would have to hire someone from another clan to do the painting, and then introduce the newly painted pole with a costly potlatch feast.

Generally, the introduction of trade goods at first caused an elaboration of arts and crafts, and then eventually led to a decline. One example is the use of wooden bowls in the Woodland area. Metal knives naturally made it easer to produce more and better bowls, but later the introduction of metal pots and bowls eliminated the need for handmade wooden ones, and the production declined. A small number of wooden bowls are still being manufactured by Indians who prefer the traditional utensils to the commercially introduced product. In addition, the handmade product is still part of the ceremonial equipment. Older materials and techniques are sometimes retained, despite the variety of new supplies, because conservative religious usage often demands that ritual equipment be manufactured in the time-honored way. Zuni war god figures, even now, are supposedly made from lightning-struck trees, and Hopi Indians still use hand-spun native-grown cotton for the manufacture of prayer sticks.

Some introduced materials had no protoype in older, established media. Items such as glass beads, mirrors, metals, and cloth were brand-new products and special techniques had to be developed to utilize them. Northwest Coast masks suddenly developed eyes made from pieces of mirrors, glass lenses, or even the bottoms of beer bottles. The masks of the Iroquois likewise utilized various metals around the area of the eye. With cloth, came needles and thread, and these new tools and materials were easily adapted. When glass beads were first introduced, the Indians tried to use the same techniques for the new beads that they had been using with porcupine quills. While some of these tech-

niques worked with little or no alteration, in others, some modification was necessary. In the case of metals, a wholly unfamiliar material, the Indians had to learn a new technology, since they had no previous experience. Silver ornaments were among the items introduced in trade at an early date. At first, ornaments made in England and later produced by professional silversmiths in the United States and Canada, were given to Indians as gifts to win their allegiance during the time when European powers were vying with one another for a foothold in the New World. Later, silver ornaments were supplied by the traders in return for furs. As soon as the Indians discovered that the ornaments, because of their intrinsic value, could be used as money in the trading posts, they regarded them highly as a decorative and prestige item. When the fur trade declined in importance, the Indians learned from the white man the techniques of working silver, and started to make their own jewelry.

At first the Indians copied the trade forms closely, but in time they developed their own patterns. As the art of working silver moved west from the Iroquois to the Great Lakes, to the Plains, and finally to the Southwest, the forms gradually changed, as each tribe added some kind of innovation to suit its personal tastes. The silverwork of the Navaho Indians today is a flourishing and profitable craft. We often speak of "traditional" Navaho silverwork, yet the tradition started around 1853, and the entire concept is an introduced one. The Navaho, however, are noted not only as borrowers of other people's traditions, but as great innovators. The silver-jewelry concept that the Navaho borrowed from the Indians of the Plains, and from the Spanish in the Southwest, was soon changed into a uniquely Navaho form. The same can be said about other typical Navaho crafts such as blanket-weaving and sand-painting (learned from their Hopi neighbors). The Navaho borrowed the basic idea, and then elaborated it into something distinctly their own.

The techniques used by Indians in producing their arts and crafts were developed over a long period of time by trial and error. These techniques were then passed down from father to son, and from mother to daughter, so that change rarely occurred. Over a period of time, new techniques were developed. If they proved effective they were retained; if not, rejected. This eventually resulted in the simplest and most effective methods of producing everything. Indians tend to be conservative when it comes to change; one reason for this is that frequently the new materials or techniques are just not as good as the old ones. For example, needles and thread have been available to Plains Indians for about 150 years, but they continue to sew beads to their moccasins by using sinew (animal-tendon fiber) and awls. Anyone who has worn a pair of sinew-sewn moccasins will tell you that they last a lot longer than moccasins sewn with thread. The Plains Indians also realized that the new needles and thread

worked well for sewing cloth, and so they did not hesitate to use them for this purpose.

Almost everywhere, there was a certain amount of specialization in relation to arts and crafts. We have mentioned the carving specialists of the Northwest Coast and the unique forms of art that are strictly in the domain of the shaman. In contrast, the average Indian family unit is basically self-sufficient and can manufacture all that it needs. Some kinds of specialization develop when there is a limited demand for a certain type of craft. Silverworking seems to fall in this category. While anyone could produce his own jewelry, throughout much of the country, particularly on the Plains and in the Woodland areas, the silversmiths were specialists who usually produced enough silver jewelry for the entire community. Very rarely could they support themselves solely on their silver production, however, so they had to be fairly self-sufficient, just like everyone else in their community.

Many crafts that were once widespread have become limited to production by specialists. Formerly, every woman could make and decorate moccasins, and every man could manufacture wooden bowls and spoons. Now, with the limited demand for these crafts, a group of specialists has appeared to supply both the small Indian demand and that of non-Indians.

Still another factor affecting the role of specialists is the division of labor by sex. Traditionally, men manufacture certain craft products and women, others. On the Plains, there was a sharp distinction between the designs painted on robes by men and those by women. Women painted geometric forms; men, the pictographic war exploits. Plains men made most of the items connected with war and the hunt, while women produced all the household goods and clothing. The items the woman made usually remained hers, so that she owned the lodge and its contents and in the event of a divorce, kept this property.

In the Southwest, men produced the textiles used mainly for ceremonial dress, while women made the pottery and baskets. On the Northwest Coast, men did the carving, boat-building, and bowl-making; the women made the blankets. Almost everywhere, certain crafts were traditionally the province of men and others of women.

In conclusion, we might say that Indians tended to decorate almost everything they used, as time and materials allowed. The motivations for decoration were not unique to American Indians, including as they do the desire for prestige, vanity, pride in craftsmanship, and the giving of gifts to loved ones. The most forceful and original art is usually that related to religion, and this is most commonly vision-inspired. As a general rule, there were no artists as such, but only craftsmen, some of whom were considerably better than others, and their ability was usually recognized. Introductions of new materials and tech-

niques cause an elaboration and then a gradual decline in artistic production. There has been a slow, continual process of acculturation in most Indian groups, and this will lead eventually to complete assimilation, with the resulting disappearance of traditional Indian art forms. The trend seems to be toward the development of new art forms utilizing the age-old Indian heritage, but based on non-Indian techniques and materials.

*Footnotes*

1. Irvin L. Child, "The Experts and the Bridge of Judgment That Crosses Every Cultural Gap," *Psychology Today,* December 1968, pp. 25–29.

2. J. S. Slotkin, *The Menomini Powwow,* Publications in Anthropology, vol. 4 (1957), Milwaukee Public Museum (for a detailed account of the Sioux woman's vision and the origin of the Dream Dance). For additional data on other vision-induced religions, see J. Mooney, *The Ghost Dance Religion,* Annual Report of the Bureau of American Ethnology (Washington, D.C.: Smithsonian Institution, 1896).

3. R. H. Lowie, *The Religion of the Crow Indians,* Anthropological Papers of the American Museum of Natural History, vol. 25 (1922), pp. 309–444; idem, *The Tobacco Society of the Crow Indians,* Anthropological Papers of the American Museum of Natural History, vol. 21 (1919), pp. 101–200.

4. Dorothy Jean Ray, *Eskimo Masks, Art and Ceremony* (Seattle: University of Washington Press, 1967).

5. William Wildschut, *Crow Indian Medicine Bundles,* edited by John Ewers, Contributions from the Museum of the American Indian, vol. 17 (1960). Clark Wissler, *Ceremonial Bundles of the Blackfoot Indians,* Anthropological Papers of the American Museum of Natural History, vol. 7 (1912), part 2.

6. William N. Fenton, *Masked Medicine Societies of the Iroquois,* Annual Report (Washington, D.C.: Smithsonian Institution, 1940). Robert Ritzenthaler, *Iroquois False-Face Masks,* Milwaukee Public Museum, Publications in Primitive Art, no. 3, 1969.

7. Frank G. Speck, *Oklahoma Delaware Ceremonies, Dances and Feasts,* Memoirs of the American Philosophical Society, vol. 7 (1937); idem, *A Study of the Delaware Big House Ceremony,* Publications of the Pennsylvania Historical Commission, vol. 2 (1931).

8. James H. Howard, "The Kenakuk Religion: An Early 19th Century Revitalization Movement 140 Years Later," *Museum News* (Vermillion: South Dakota Museum, University of South Dakota), vol. 26, nos. 11 and 12.

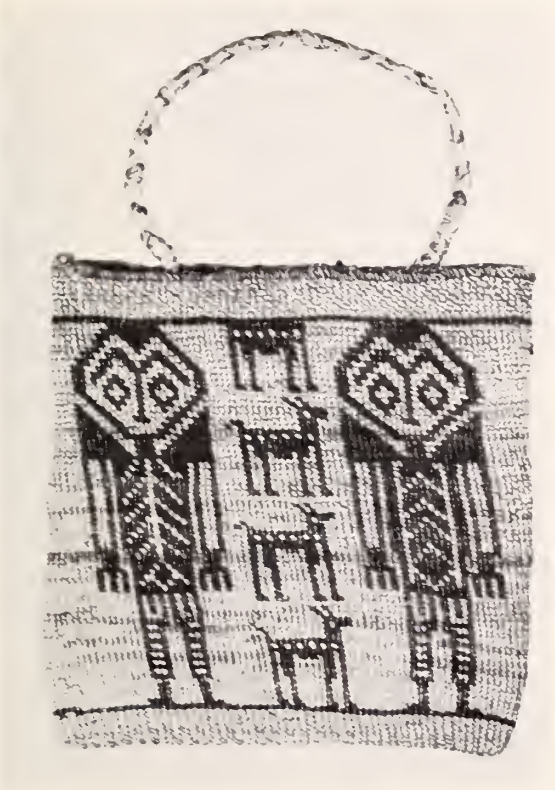
9. Norman Feder, "American Indian Art Before 1850," *Denver Art Museum Quarterly,* Summer 1965 (for a more complete discussion of why and how early art was collected and preserved).

10. See the various issues of *Beautiful British Columbia* magazine; Winter 1968, pp. 36–38, and Spring 1971, pp. 18–19. The Spring 1971 issue has an article on pp. 30–35 on a newly erected totem pole at Alert Bay in memory of Mungo Martin.

*Illustrations*

III. (opposite) Frontlet—Tsimshian. 8½″ *long x 6″ wide x 2″ deep. Faces and bodies bordered with abalone shells. Painted. Although collected from the Haida, this is in the Tsimshian style. Collection of the National Museum of Man, National Museums of Canada, Ottawa.*

IV. Mask—Eskimo. 7½″ *high x* 5¼″ *long x* 2″ *deep. Wood painted red, white, and black. Collection of the Art Gallery and Museum, Glasgow, Scotland.*



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1. Basketry bag—Wasco. 7¾″ *long x* 7½″ *wide. Shows the conventionalized human figures typical of this tribe. Collection of the Denver Art Museum.*

2. Shaman's board—Salish (Bay Center, Washington). 6′ *high x* 3′ *wide. Painted red and black. Shell-inlay eyes. Collection of The American Museum of Natural History, New York.*

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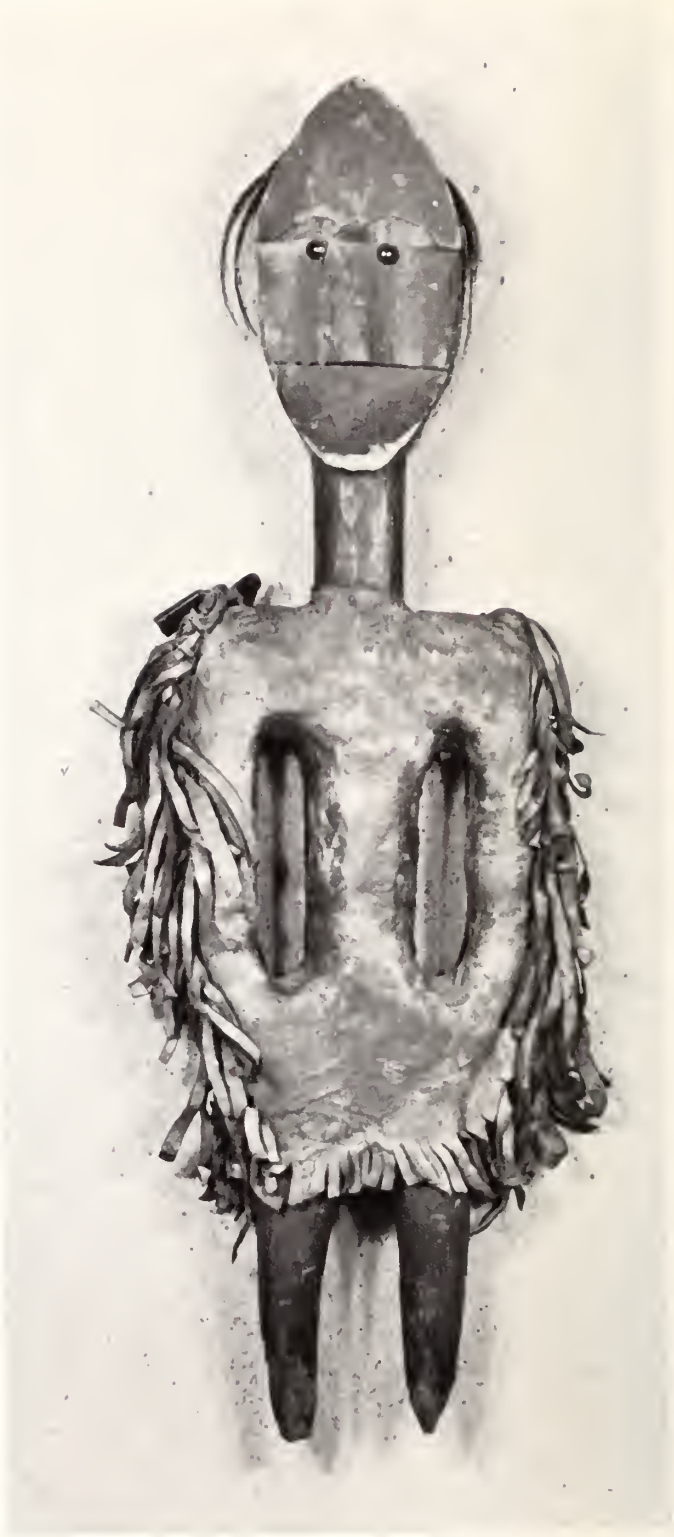

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3. Shaman's wand—Quileute (Washington). 15½″ *long. Painted red and white. Collection of the Museum of the American Indian, Heye Foundation, New York.*

4. Shaman's wand—Salish. 25¾″ *long. Collection of the Denver Art Museum.*

5. Wooden spoon—Wishram-Wasco. 4¼″ *long x* 3⅞″ *wide x* 1⅜″ *deep; standing figure:* 2¾″ *high. Collection of the Cranbrook Institute of Science, Bloomfield Hills, Michigan.*

6. Wooden spoon—Wishram. 7¼″ *long. Collection of the Royal Scottish Museum, Edinburgh, Scotland.*

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7. Sheep-horn bowl—Quinault (Washington). 3″ *high;* 7¼″ *diameter. Collection of the National Museum of Natural History, Smithsonian Institution, Washington, D.C.*

8. Carved wooden bowl—Wishram (Spedis, Washington). 11½″ *deep; top diameter,* 15½″; *base diameter,* 9″. *Collection of the National Museum of Natural History, Smithsonian Institution, Washington, D.C.*

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9. Antler adze handle—Chinook (?). 8½″ *long. Collection of the Peabody Museum, Harvard University, Cambridge, Massachusetts.*

10. Antler adze handle—Wishram-Wasco. 11″ *long. Antler handle, metal blade. Collection of the National Museum of Natural History, Smithsonian Institution, Washington, D.C.*

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11. Spindle whorl—Cowichan. 8¼″ *diameter. Painted brown. Collection of the National Museum of Man, National Museums of Canada, Ottawa.*

12. Wooden spindle whorl—Cowichan. 7½″ *diameter. Collection of the National Museum of Natural History, Smithsonian Institution, Washington, D.C.*

13. Wooden spindle whorl—Cowichan. 7¾″ *diameter. Collection of the National Museum of Natural History, Smithsonian Institution, Washington, D.C.*

14. Figure—Tlingit. 61″ *high. Collection of The American Museum of Natural History, New York.*

15

15. Carved house post—Nootka (Alberni, B.C.). 12′ 1″ *high. Black, white, and red paint. Collection of the National Museum of Man, National Museums of Canada, Ottawa.*

16. Talking stick (detail)—Kwakiutl. 56″ *long. Such sticks were held by speakers during potlatches. The figure at the top is a man wearing a northern-style clan hat, the center has a row of coppers, and the bottom has a Tsonoqua face. Collection of the Denver Art Museum.*

17. Large carved feast bowl—Kwakiutl (Quatsino). 30″ *long;* 14¾″ *wide at shoulders; circular opening,* 5½″ *deep. Used at winter ceremonies and potlatches. Found in a very old house in a practically deserted village. Collection of the Denver Art Museum.*

16

17

18. Face mask—Kwakiutl. 10¼″ *high x* 9¼″ *wide. Represents a Nulmal mask. Collection of the Museum für Völkerkunde, Basel, Switzerland.*

19. "Chief's" mask—Kwakiutl, c. 1870. 12″ *high. Fur brows and whiskers; wood, hair, and paint. Mask is in Tsonoqua form. Collection of Mr. and Mrs. Morton I. Sosland. Photograph by James Enyeart.*

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20. Mask—Kwakiutl. 10¼″ *high. Copper, opercula, and hair. Represents a Nulmal mask. Collection of Mr. and Mrs. John H. Hauberg.*

21. Tsonoqua mask—Kwakiutl. 20″ *high. Bearskin and horsehair. Collection of the Milwaukee Public Museum.*

22

22. Wildman-of-the-woods mask (Cockle Hunter)—Kwakiutl. 12½″ *high. Bearskin covering scalp, side of head, and chin; bear fur and traces of red paint. Collection of the Milwaukee Public Museum.*

23. Echo mask—Kwakiutl. 11½″ *high x* 12⅝″ *wide x* 6″ *deep. Interchangeable mouths. Collection of the Michael R. Johnson Gallery, Seattle.*

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24. Frontlet headdress—Kwakiutl (Kitamaat, B.C.). 7″ x 8″. *Chief's headdress representing a wolf, attached to a cedar-bark headring. Collection of the Museum of the American Indian, Heye Foundation, New York.*

25. Frontlet headdress—Bella Bella(?). 8¼″ *high. Carved and painted wood, with abalone-shell and copper inlay. Collection of Mr. and Mrs. John H. Hauberg.*

26. Mask—Bella Bella (Rivers Inlet). *Represents a Cockle Hunter. Collection of the National Museum of Man, National Museums of Canada, Ottawa.*

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27. Grave monument—Bella Coola. 39¼″ *long x* 18″ *high. Underside of wings painted black and white; lower beak painted black; traces of white on breast, throat, and eyes. Collection of the National Museum of Man, National Museums of Canada, Ottawa.*

28. Cockle Hunter mask—Bella Coola. 13″ *high. Wood and horsehair. Collection of the Milwaukee Public Museum.*

29. Mask—Tsimshian (Kispiox, Gitksan, Upper Skeena River, B.C.). 7¾″ *x* 12″. *Represents the face of an old man. Collection of the Museum of the American Indian, Heye Foundation, New York.*

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**30.** Mask—Tsimshian (B.C.). 11″ *long. Represents a man's face. Movable eyes and red and black painted decoration. Collection of the Museum of the American Indian, Heye Foundation, New York.*

31

31. Shaman's charm—Tsimshian (probably of Niska origin but obtained from the Gitksan at Kitwangach, Skeena River, B.C.). 3″ *high x* 4″ *wide. Ivory inlaid with haliotis shell, carved to represent a sculpin. Collection of the Museum of the American Indian, Heye Foundation, New York.*

32. Ivory charm—Tsimshian. 7½″ *long. Collection of the National Museum of Natural History, Smithsonian Institution, Washington, D.C.*

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33. Ivory charm with pendants—Tsimshian (label states, "Haida—Skidegate"). 5½″ *long x* 7″ *wide. Collection of the National Museum of Natural History, Smithsonian Institution, Washington, D.C.*

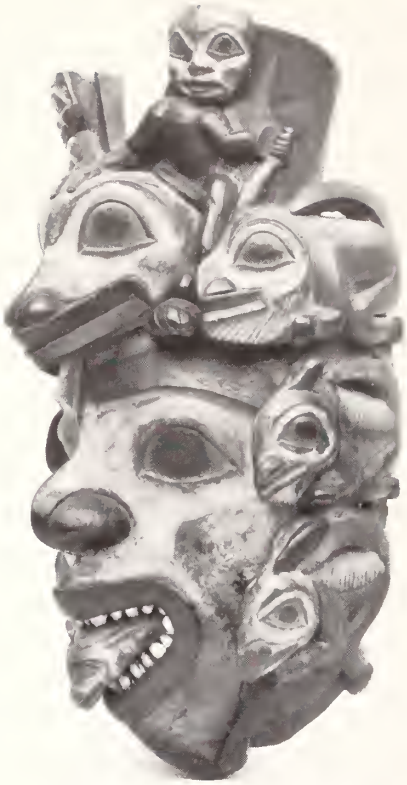
34. Wooden trunk—Tlingit (Huna, Alaska). 25¼″ *long x* 14¾″ *wide. Collection of the National Museum of Natural History, Smithsonian Institution, Washington, D.C.*

35. Mask—Tlingit. 10¼″ *high. Collection of the Peabody Museum, Harvard University, Cambridge, Massachusetts.*

36. Mask—Tlingit, Auk tribe (Pt. Lena, Alaska). 13″ *high. Collection of the Museum of the American Indian, Heye Foundation, New York.*

37. Face mask—Tlingit, Huna tribe (Chicagof Island). 13″ *long. Carved wood representing a spirit of an old woman. A frog spirit emerges from the mouth; on either cheek is a land otter, and on the forehead are land spirits, land otters, and frogs. Russian buttons for eyes, and copper nose and eyebrow decoration. Collection of the Museum of the American Indian, Heye Foundation, New York.*

38. Frontal mask—Tlingit. *Collection of the Museum für Völkerkunde, Basel, Switzerland.*



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39. Maskette—Tlingit. 4¼″ *high. Represents an eagle spirit. Collection of the Museum of the American Indian, Heye Foundation, New York.*

40. Painted hide armor—Tlingit (Sitka, Alaska). 36″ *long x* 26¾″ *wide. Collection of the Berne Historical Museum, Berne, Switzerland.*

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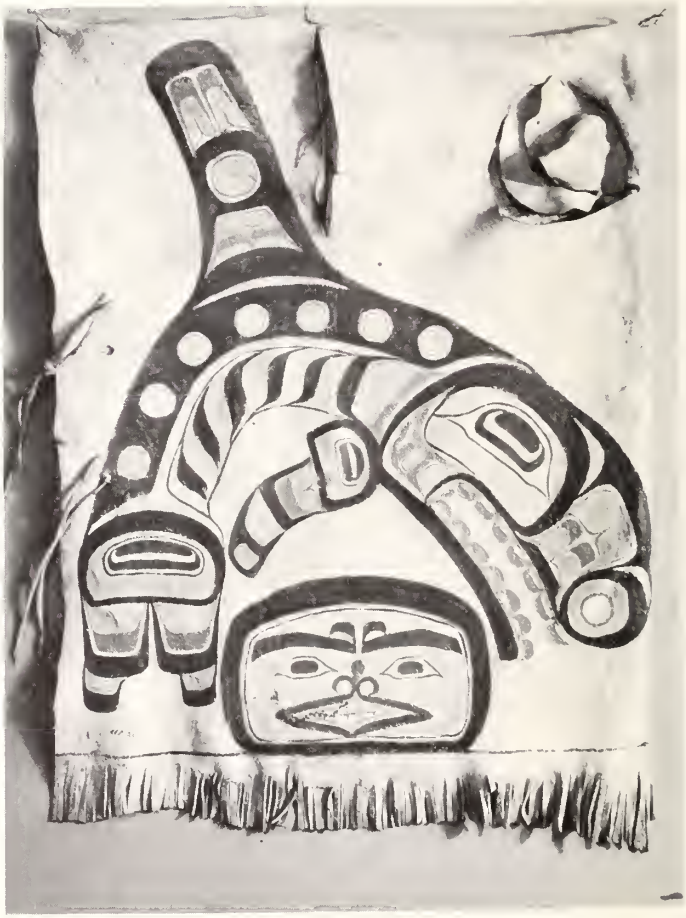

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41. Stone mortar—Tlingit(?) (Alaska). 7¼″ *high; 12″ diameter. Carved from hardstone. Collection of the National Museum of Natural History, Smithsonian Institution, Washington, D.C.*

42. Carved puppet head—Haida (Skidegate, Queen Charlotte Islands, B.C.). 7″ *long. Collection of the National Museum of Natural History, Smithsonian Institution, Washington, D.C.*

43. Carved puppet head—Haida (Skidegate, Queen Charlotte Islands, B.C.). 7⅜″ *long. Hair tufts were once inserted all over the top and hollow back. Collection of the National Museum of Natural History, Smithsonian Institution, Washington, D.C.*

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44. Opening mask—Haida. 27″ *in diameter when open; human face:* 10″ *long* x 8″ *wide. The outer shell, representing a hawk, can be opened to reveal a human face. Hawk has copper eye pieces, brown hair, and is painted red, black, and white. Human face is painted red and green; hair. Collection of the National Museum of Man, National Museums of Canada, Ottawa.*

45. Wooden whistle with bellows—Haida. *Face portion:* 3½″ *long. Collection of the McCord Museum, Montreal, Canada.*

46. Medicine man's rattle—Haida (Clew, Queen Charlotte Islands, B.C.). 12¼″ *high. Collection of the Museum of the American Indian, Heye Foundation, New York.*

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47. Shaman's dance rattle—Haida (Skidegate, Queen Charlotte Islands, B.C.). 11¾″ *long; body:* 6⅞″ *long x* 5¾″ *wide. Collection of the National Museum of Natural History, Smithsonian Institution, Washington, D.C.*

48. Whistle-rattle—Haida (Skidegate, Queen Charlotte Islands, B.C.). 13¼″ *long x* 8⅞″ *wide. Collection of the National Museum of Natural History, Smithsonian Institution, Washington, D.C.*

49. Small beaver bowl—Haida (Skidegate, Queen Charlotte Islands, B.C.). 8¼″ *long. Collection of the National Museum of Natural History, Smithsonian Institution, Washington, D.C.*

50. Horn bowl—Haida. 6⅛″ *high x* 8¾″ *wide x* 6″ *deep. Abalone-shell inlay. Collection of the Horniman Museum, London, England.*

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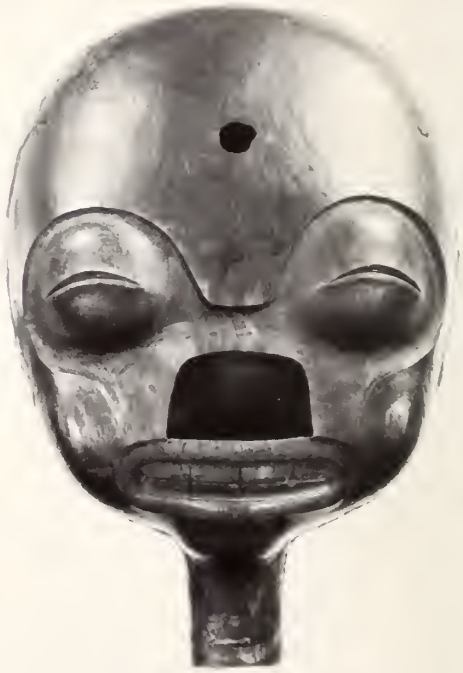

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51. Horn bowl—Haida. *Collection of the National Musuem of Natural History, Smithsonian Institution, Washington, D.C.*

52. Wooden pipe—Haida. 15¾″ *long x* 2⅞″ *wide. Collection of the Berne Historical Museum, Berne, Switzerland.*

53. Knife—Haida (possibly of Tlingit manufacture). 22½″ *long. Copper, with handle representing a human face. Collection of the Museum of the American Indian, Heye Foundation, New York.*

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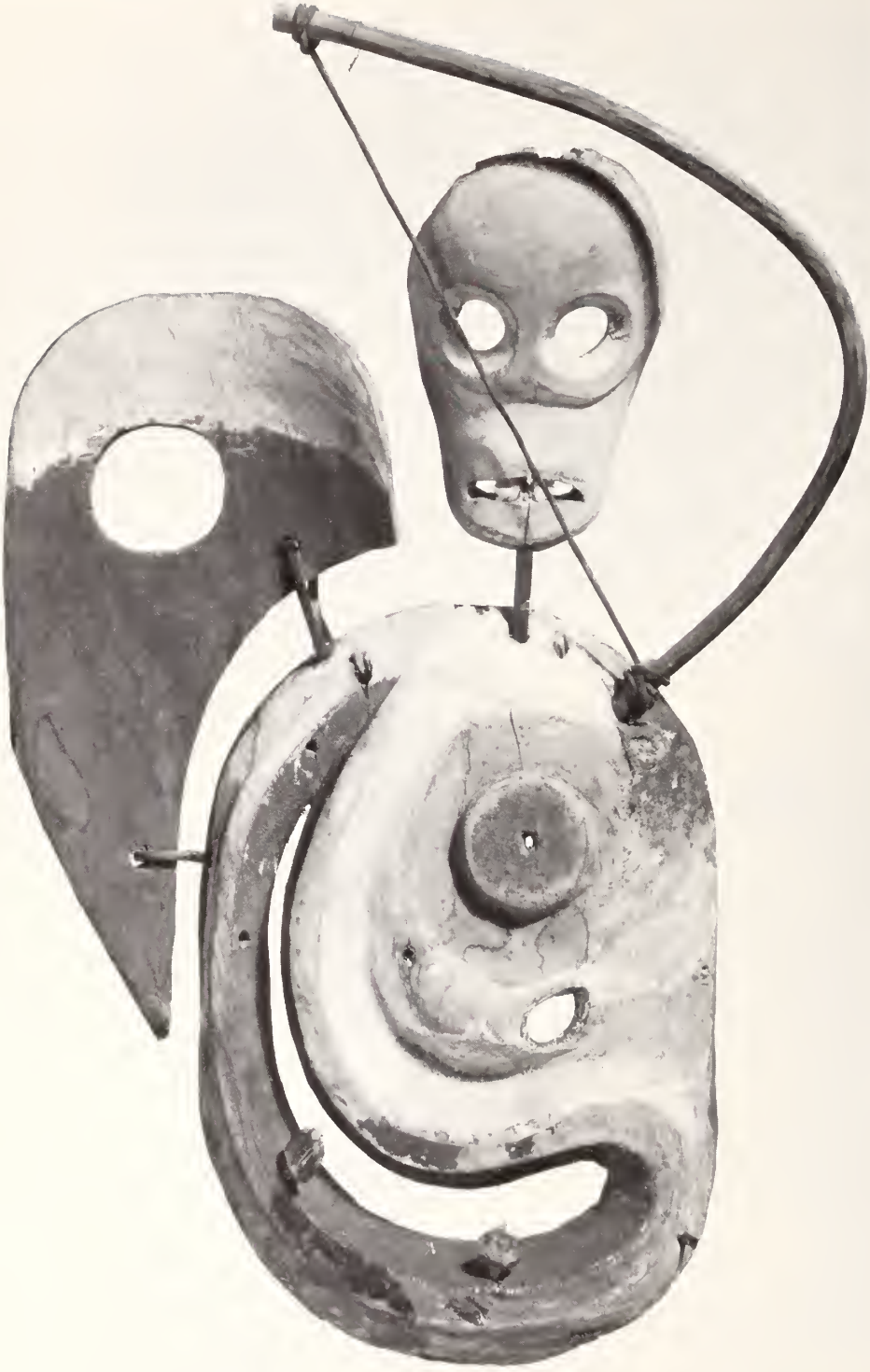

54. Mask—Eskimo (Lower Yukon, Alaska). 16″ *high. Wood, pigments, baleen, seal thong. Reddish-brown and white pigmentation. Collection of the Robert H. Lowie Museum of Anthropology, University of California, Berkeley.*

55. Mask—Eskimo (Pastolik, Alaska). 14″ *high. Wood, pegged-in teeth, feathers, remnants of quills. Red, black, and white pigmentation. Collection of the Robert H. Lowie Museum of Anthropology, University of California, Berkeley.*

56. Mask—Eskimo (St. Michael, Norton Sound, Alaska). 15¼″ *high. Wood with brown, red, black, and white pigments; bird feathers. Collection of the Robert H. Lowie Museum of Anthropology, University of California, Berkeley.*

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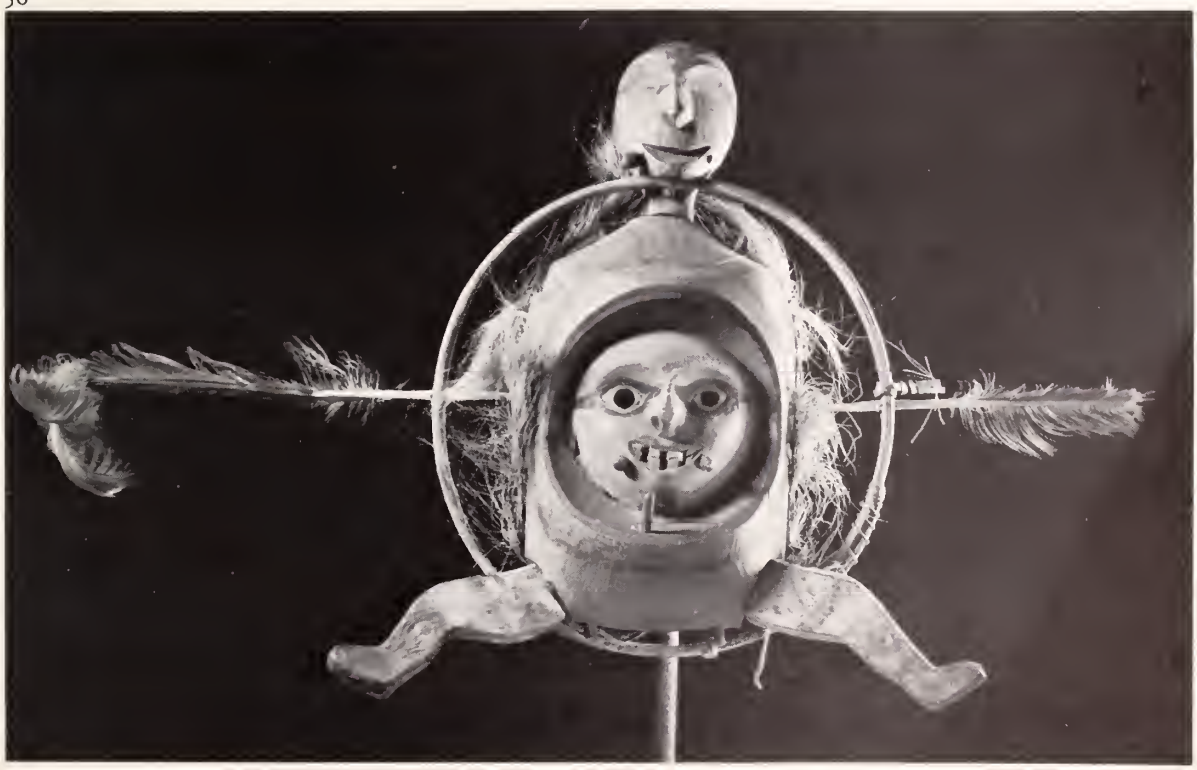

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57. Mask—Eskimo. 15⅞″ *long x* 11″ *wide.*
*Collection of The Brooklyn Museum, Brooklyn, New York.*

58. Mask—Eskimo (Goodnews Bay).
*Collection of the Milwaukee Public Museum.*

59

59. Mask—Eskimo. *Collection of the Museum für Völkerkunde, Berlin, Germany.*

60. Carved mask—Eskimo (Alaska), c. 1880. 17″ *long x* 9″ *wide. Wood. Labret in right corner of mouth and hole for another in left corner. A single rod runs part way around the edge of the mask. Collection of the Denver Art Museum.*

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61. Mask—Eskimo (St. Michael, Norton Sound, Alaska). 13½″ *long x* 16¾″ *wide, less feathers. White face with red trim; seventeen feathers. Mouth has wooden and enameled teeth. Animal paw is attached to shield. Collection of the National Museum of Natural History, Smithsonian Institution, Washington, D.C.*

62. Mask—Eskimo (Askeenick, near Cape Romanzoff, Alaska). 9½″ *high. Small mask. Grinning mouth with diamond-shaped teeth. Four eyes, two on either side, ringed with black. Red and black trim. Worn at Feasts for the Dead. Collection of the National Museum of Natural History, Smithsonian Institution, Washington, D.C.*

63. Mask—Eskimo (Norton Sound, Alaska). 22″ *high. Collection of the National Museum of Natural History, Smithsonian Institution, Washington, D.C.*

64. Visor—Eskimo. *Collection of the Museum für Völkerkunde, Berlin, Germany.*

65. Finger masks—Eskimo. *Collection of the Museum für Völkerkunde, Berlin, Germany.*

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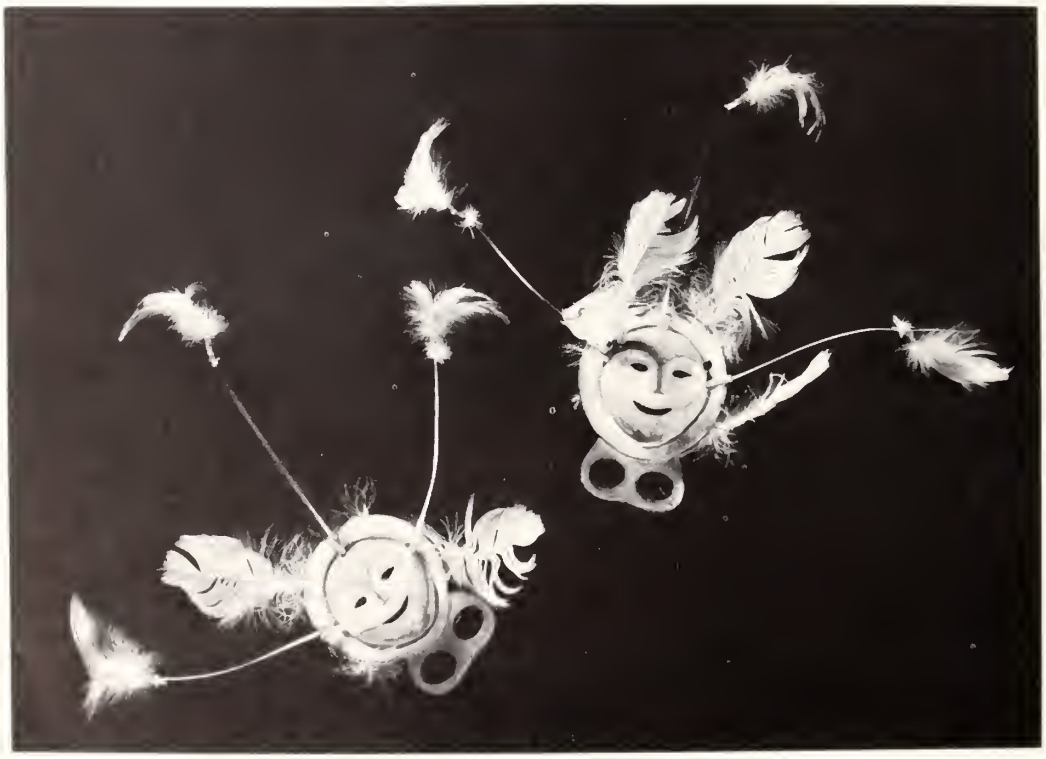

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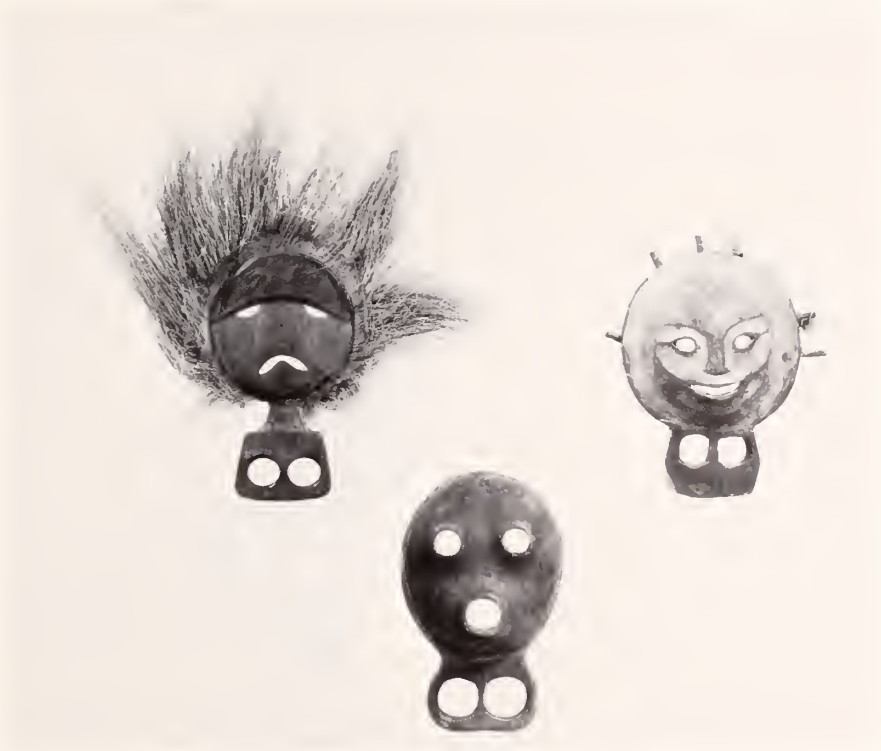

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66. Finger masks—Eskimo (left to right: Stebbins Island, off St. Michael, Norton Sound, Alaska; St. Michael, Norton Sound, Alaska; Rasbonsky, Alaska). *Mask at left, with skin and hair inserted in marginal groove: 5″ long; 3¼″ diameter. Collection of the National Museum of Natural History, Smithsonian Institution, Washington, D.C.*

67. Doll—Eskimo (Diomede Island, Alaska). *8″ high. Carved wood with inlaid ivory eyes; decorated with ivory earrings and beaded nose ornament. Collection of the Museum of the American Indian, Heye Foundation, New York.*

68. Wooden figure—Eskimo (Kuskokwim River, Alaska). 19″ *high. Collection of the National Museum of Natural History, Smithsonian Institution, Washington, D.C.*

69. Dance stick—Hunkpapa Sioux (Standing Rock Reservation, North Dakota). 34½″ *long. Collection of the Museum of the American Indian, Heye Foundation, New York.*

70. Horse dance stick—Hunkpapa Sioux (Standing Rock Reservation. North Dakota). 32″ *long. Collection of the Museum of the American Indian, Heye Foundation, New York.*

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71. Tomahawk Society wand—Arapaho. 37″ *long. Carried by members of the lowest degree in the Tomahawk Lodge, also known as "The First Dance." Head carving is said to represent a buffalo. Collection of Mr. James Economos.*

72. Human effigy wand (detail)—Assinaboin or Sioux (Ft. Peck). 33″ *long x* 3⅛″ *wide. Red paint, fire coloration. Use unknown. Collection of the Chandler-Pohrt Collection, Great Lakes Indian Museum, Cross Village, Michigan.*

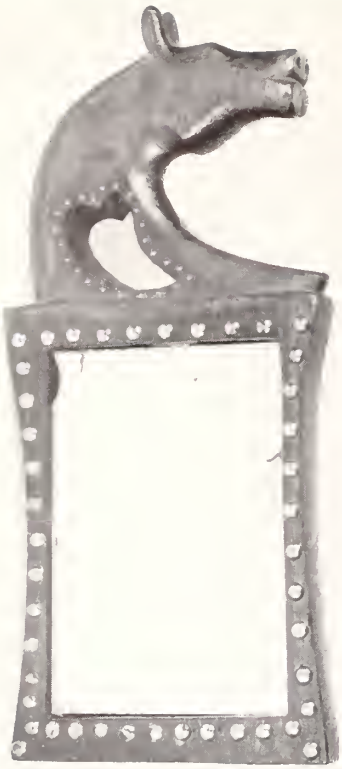
73. Pipe bowl—Sioux(?) (Pipestone, Minnesota). 8″ *long x* 4″ *wide x* 2″ *deep. Carved dragonhead of pipestone. Collection of the Minnesota Historical Society, St. Paul.*

74

75

74. Tree-dweller doll—Santee Sioux. 6″ *high x* 1½″ *wide x* ¾″ *thick. Collection of the Minnesota Historical Society, St. Paul.*

75. Tree-dweller doll—Santee Sioux. 6½″ *high. Used in the Sioux version of the Grand Medicine Lodge. Collection of the State Historical Society of Colorado, Denver.*



76

76. Mirror board—Omaha. 14″ *high x* 6⅜″ *wide. Iron upholstery tacks and brass pins. Collection of the Chandler-Pohrt Collection, Great Lakes Indian Museum, Cross Village, Michigan.*

77. Food bowl—Sisseton Sioux (North Dakota). 16″ *maximum diameter. Wood, with carved bird's head on rim. Used in the Medicine Dance. Collection of the Museum of the American Indian, Heye Foundation, New York.*

77

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79

**78.** Wooden bowl in beaver form—tribe unknown (Great Lakes). 25½″ *long x* 13″ *wide x* 4″ *high. Collection of The Detroit Institute of Arts.*

**79.** Wooden effigy bowl—Winnebago. 6¾″ *diameter; human head carved on rim:* 1½″ *high x* 3″ *deep. Collection of the Denver Art Museum.*

80

81

**80.** Cow-horn spoons—Sioux. 9¼″ *high x* 4¾″ *wide. Handles wrapped with dyed quills; carved bird's head on the end of handles. Collection of the National Museum of Natural History, Smithsonian Institution, Washington, D.C.*

**81.** Cow-horn spoon—Sioux. 10¼″ *long. Collection of the Chandler-Pohrt Collection, Great Lakes Indian Museum, Cross Village, Michigan.*

82. War club—Iowa (Oklahoma). 21¾″ *long. From a buffalo war bundle. Collection of the Museum of the American Indian, Heye Foundation, New York.*

83. Catlinite head of a war club—Sioux, 1900. *Club:* 24¾″ *long; head:* 4⅛″ *long. Face on one end of head. Collection of Mr. L. D. Bax.*

82

83

84. Stone-headed war club (detail) — Sioux. 19½″ x 7¼″. *Buffalo head carved from a soft, banded, gray stone. Bead-wrapped handle. Collection of the Denver Art Museum.*

85. War club—possibly Iroquois. *Inlaid with pieces of shell and wampum beads. Collection of the Danish National Museum, Copenhagen.*

85

84

86

86. Stone-headed war club (detail)—Sioux (Rosebud, South Dakota). 24″ *long x* 4⅝″ *high x* 4″ *deep. Head represents a man's face. Red, white, blue, and yellow seed beads on handle; remnants of feathers on head. Said to have belonged to Rain-in-the-Face. Collection of the Chandler-Pohrt Collection, Great Lakes Indian Museum, Cross Village, Michigan.*

87. Rawhide rattle—Blackfoot(?), possibly Cheyenne (?). 10″ *high. Eagle claws form horns. Painted design depicts a spirit. Horsehair scalplock. Collection of the Museum of the American Indian, Heye Foundation, New York.*

87

88. Pipe and carved stem—Sioux, 1880–1900. *Stem: 24″ long; bowl: 8¾″ long x 4⅝″ high. Collection of Mr. L. D. Bax.*

89. Catlinite pipe bowl—probably Santee Sioux. *5⅞″ long x 3⅞″ high. Seated human figure; ears pierced with wire earrings; wire wound around the neck. Collection of the Cranbrook Institute of Science, Bloomfield Hills, Michigan.*

88

89

90

**90.** Catlinite pipe bowl—Sioux(?). 7″ *long x* 3¼″ *high. Seated human figure with tomahawk in right hand. Collection of the Chandler-Pohrt Collection, Great Lakes Indian Museum, Cross Village, Michigan.*

**91.** Catlinite pipe bowl—possibly Sioux. 9½″ *long. Represents horse and rider. Collection of Royal Scottish Museum, Edinburgh, Scotland.*

91

92

93

92. Catlinite pipe bowl—Iowa(?). 8½″ *long x* 3⅝″ *high. Janus-faced. Collection of the Chandler-Pohrt Collection, Great Lakes Indian Museum, Cross Village, Michigan.*

93. Wood pipestem—Sioux (made at Ft. Snelling, 1833–36). 26″ *long. Collection of The Brooklyn Museum.*

94

95

94. Shield—probably Arapaho (called Mandan by the Heye Foundation). 19″ *diameter. Buffalo hide with painted deerskin cover. Black and green painted decoration with design of a snapping turtle. Pendant eagle feathers and trade bells. Collection of the Museum of the American Indian, Heye Foundation, New York.*

95. Wooden pipe bowl with stem—tribe unknown. *Eyes inlaid with pieces of black coral. Collection of the Danish National Museum, Copenhagen.*

96

96. Painted shield—Sioux. 20″ x 22″ x 4″. *Painted rawhide decorated with feathers and bells. Collection of the Minnesota Historical Society, St. Paul.*

97. Pictographic painting—Sioux. 2′ 11″ *high* x 7′ 3″ *wide. The painting on muslin depicts the war exploits of a single man. Collection of the Denver Art Museum.*

97

98

98. Painted Ghost Dance shirt—Arapaho. *Blue background; painted red, green, dark blue, brown. Magpie feathers hang from bib. Collection of the Chandler-Pohrt Collection, Great Lakes Indian Museum, Cross Village, Michigan.*

99. Painted skin shirt—called Sauk but probably Santee Sioux. 3′ 11″ *high x* 4′ 8″ *wide. Collection of the Berne Historical Museum, Berne, Switzerland.*

99

100

Dreamed about Black Tail Deer & Made
performed the dance
Sioux Sapela kaga

101

English - Performing the dreams of Black Tail Deer
Dakota - Sinte Sapela kaga.

102

**100.** Pictographic drawing on paper—Sioux (Rosebud, South Dakota), c. 1890. 5¾″ *high x* 9″ *wide. Pencil and colored pencil on paper. Title: "Dreams about Blacktail Deer and how he performed the same." Collection of the Chandler-Pohrt Collection, Great Lakes Indian Museum, Cross Village, Michigan.*

**101.** Pictographic drawing on paper—Sioux (Rosebud, South Dakota), c. 1890. 5¾″ *high x* 8⅞″ *wide. Ink and colored pencil. Title: "Performing the dreams of Blacktail Deer." Collection of the Chandler-Pohrt Collection, Great Lakes Indian Museum, Cross Village, Michigan.*

**102.** Kachina mask—Zuni. 9¾″ *high x* 26″ *wide. Represents Sayatasha, Rain Priest of the North. Leather decorated with hair and feathers, cotton, wood, and fur. Collection of The Brooklyn Museum.*

**103.** Buffalo fetish stone—Zuni. 3¾″ *high x* 6″ *wide x* 2½″ *deep. Collection of the Denver Art Museum.*

103

104

105

104. Stone bird fetish—Zuni. 5½″ *high x* 2½″ *wide. Basalt with turquoise eyes, collar, and breast. Collection of the Taylor Museum, Colorado Springs Fine Arts Center.*

105. Altar carving—Zuni. 10¾″ *high x* 11¼″ *wide. Carved wood buffalo head used on altar of Buffalo Clan during Shalako dances. Cottonwood painted black, white, yellow, and red; black horsehair. Collection of the Taylor Museum, Colorado Springs Fine Arts Center.*

106 107

106. War god—Zuni. 30⅝″ *high. Collection of The Brooklyn Museum.*

107. Kachina doll—Zuni, Salimopia-Anahoho. 14⅝″ *high. Wood painted white. Collection of The Brooklyn Museum.*

108

108. Kachina doll—Zuni. 10″ *high x* 4¾″ *wide. Wood. Collection of The Brooklyn Museum.*

109. Kachina doll—Zuni. 21″ *high x* 7¾″ *wide. Wood. Collection of The Brooklyn Museum.*

110. Kachina doll—Hopi, Sio Calako. 16⅞″ *high. Collection of the Peabody Museum, Harvard University, Cambridge, Massachusetts.*

109

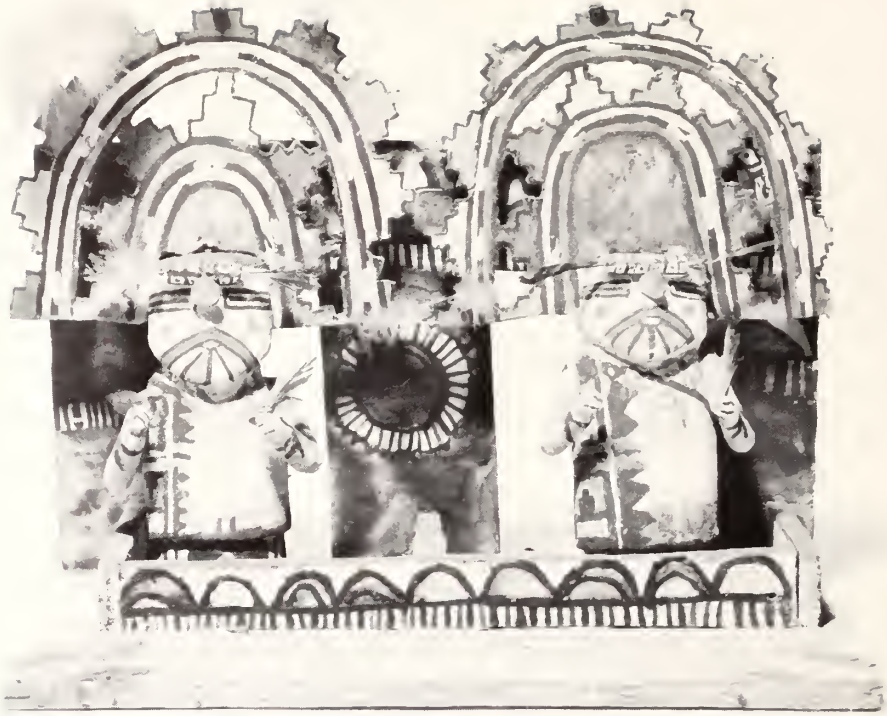
110

V. Shield—Sioux. 17¾″ *diameter. Painted on leather, with feathers. Collection of the Denver Art Museum.*

VI. Painted skin drum—Assinaboin or Sioux (Ft. Peck), c. 1885. 17½″ x 16″. *White and black repainted. Skin laced on wood frame. Collection of the Chandler-Pohrt Collection, Great Lakes Indian Museum, Cross Village, Michigan.*

111. Kachina doll—Hopi. 18″ *high. Collection of the Peabody Museum, Harvard University, Cambridge, Massachusetts.*

111



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113

112. Double altar Kachina dolls—Hopi. 10″ *high x* 12″ *wide. Collection of The American Museum of Natural History, New York.*

113. Carving of a human figure—Hopi, c. 1870. 21″ *high. Wood with separate arms. Anonymous collector.*

114. Painted leather pouch and wooden doll—Apache. *Pouch: bag, 3½″ long x 9½″ wide; cord, 3′ long. Doll: 4¾″ long x 1½″ wide x ¼″ thick. Doll has a double choker of white pony beads around neck; trimmed with two white commercial buttons and one long white feather; eyes are glass beads. Pouch contains doll. Collection of the Denver Art Museum.*

115

115. Painted cape—Chiricahua Apache. 47″ *long. Painted skin used as medicine shirt. Collection of the Museum of the American Indian, Heye Foundation, New York.*

116. Clay figure—Cocopa (Lower California). 10″ *high. Collection of the Peabody Museum, Harvard University, Cambridge, Massachusetts.*

117. Clay doll—Mohave. 9¾″ *high. Collection of the Peabody Museum, Harvard University, Cambridge, Massachusetts.*

116

117

118

118. Doll—Mohave. 8¼″ *high. Brown pottery with yarn and beads. Collection of The Brooklyn Museum.*

119. Doll with child—Mohave. 9″ *high. Collection of the National Museum of Natural History, Smithsonian Institution, Washington, D.C.*

119

**120.** Wood effigy—Klamath (Oregon), 21¾″ *high. Collection of the Peabody Museum, Harvard University, Cambridge, Massachusetts.*

**121.** Painted drum—Arapaho, 1890. 14¾″ *diameter. Collection of Mr. L. D. Bax.*

**122.** Wooden pipe bowl (detail)—Ojibwa (White Earth Reservation, Minnesota). 5″ *x* 2½″ *x* 3″ *Bowl in the shape of a human head. Collection of the Minnesota Historical Society, St. Paul.*

121

122

123

124

123. Stone pipe bowl—Ojibwa(?). 2¾″ *high x* 7⅜″ *long. Collection of the Royal Ontario Museum, Toronto, Canada.*

124. Wooden pipe bowl with metal inlay—tribe unknown. 7″ *long x* 3½″ *high. Bird feathers for sideburns, brass wire over ears. Collection of the McCord Museum, Montreal, Canada.*

125

126

125. Pipe bowl of soapstone—tribe unknown (Great Lakes?). 5¾″ *long. Human face and bird. Collection of the Museum für Völkerkunde, Basel, Switzerland.*

126. Carved wooden head—Cree (Old Yellow Mill Trail, Manitoba). 4⅝″ *high. Collection of the Royal Ontario Museum, Toronto, Canada.*

127

128

127. Antler carving—Cree. 7″ *long. Quirt handle (?). Collection of the Royal Ontario Museum, Toronto, Canada.*

128. Small ball-headed war club—Winnebago (Black River Falls, Wisconsin). 15″ *long. Face on ball. Traces of red paint. Collection of Mr. Loren D. Herrington.*

129

129. Wooden bowl in beaver form—Kaskaskia(?). *Collection of The University Museum, University of Pennsylvania, Philadelphia.*

130. Small wooden bowl from Medicine Lodge—Winnebago (Sioux City, Iowa). *3¼″ long x 2¾″ wide x ¼″ deep. Bird effigy; two brass tacks form the eyes. Collection of the Cranbrook Institute of Science, Bloomfield Hills, Michigan.*

130

131

131. Mide doll—tribe unknown. *Carved wood. Collection of Mr. George Terasaki.*

132. Juggler dolls—Menominee. 9″ *high x* 2¼″ *wide. Collection of the Milwaukee Public Museum.*

132

133. Mide doll—Ojibwa. 17″ *high. Collection of the Milwaukee Public Museum.*

VII. Painted skin shirt—Yanktonai Sioux. *Belonged to Wanata, a well-known chief. Collection of the Royal Scottish Museum, Edinburgh, Scotland.*

VIII. Model cradle—Mohave. *Fiber and wood cradle: 17¾″ long x 4¾″ wide; clay doll: 11¼″ long. Collection of the Denver Art Museum.*

134

134. Carved wooden doll—Ojibwa. 11¼″ *high. Head was carved separately and inserted so that it can be made to move back and forth. Used in Mide magic. Two brass tacks for eyes. Left half of face painted red with Chinese vermilion; red also on shoulders; no other traces of paint left. Collection of the Denver Art Museum.*

135

135. Mide doll—Ojibwa (Berens River Band of Salteaux, Lake Winnipeg, Canada). 14″ *high. Wooden image from medicine bundle. Used as "bad medicine" to wish evil on a person. Collection of the Museum of the American Indian, Heye Foundation, New York.*

136. Stick rattle—Ojibwa. 10″ *long. Bird form. Collection of Mr. James Economos.*

136

137. Love doll (male)—Prairie Potawatomi (Crandon, Wisconsin). 9″ *high x* 2″ *wide. Two small nails serve as the eyes; ears are pierced. Wood has traces of red rubbed into grain. Red wool leggings. Collection of the Cranbrook Institute of Science, Bloomfield Hills, Michigan.*

138. Mirror board (detail)—probably Woodland. 25″ *long x* 3¾″ *wide at top. Pair of horse heads at top. Collection of the Chandler-Pohrt Collection, Great Lakes Indian Museum, Cross Village, Michigan.*

138

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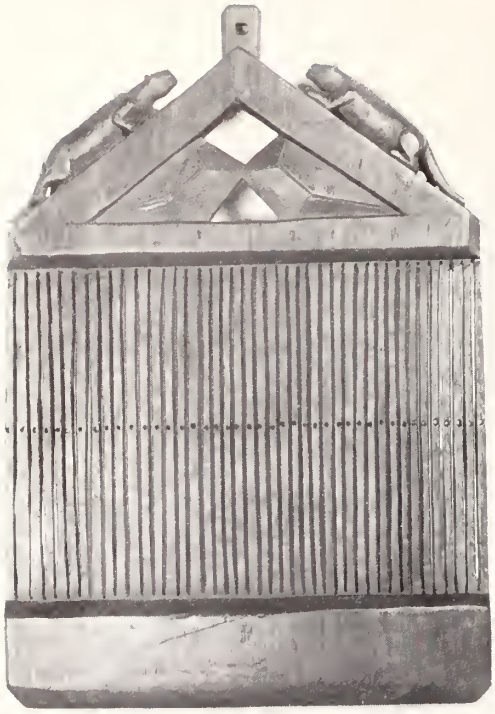


139. Carved wooden heddle-frame—Fox (Tama, Iowa). 13¼″ *x* 9″. *Made by John Young Bear. Used for weaving beaded bands. Collection of the Chandler-Pohrt Collection, Great Lakes Indian Museum, Cross Village, Michigan.*

140. Crooked knife—Ojibwa (Beaver Island, Michigan). *Handle: 6¼″ long; blade: 4¼″ long. Wrapped in string and leather covered. Collection of the Chandler-Pohrt Collection, Great Lakes Indian Museum, Cross Village, Michigan.*

140

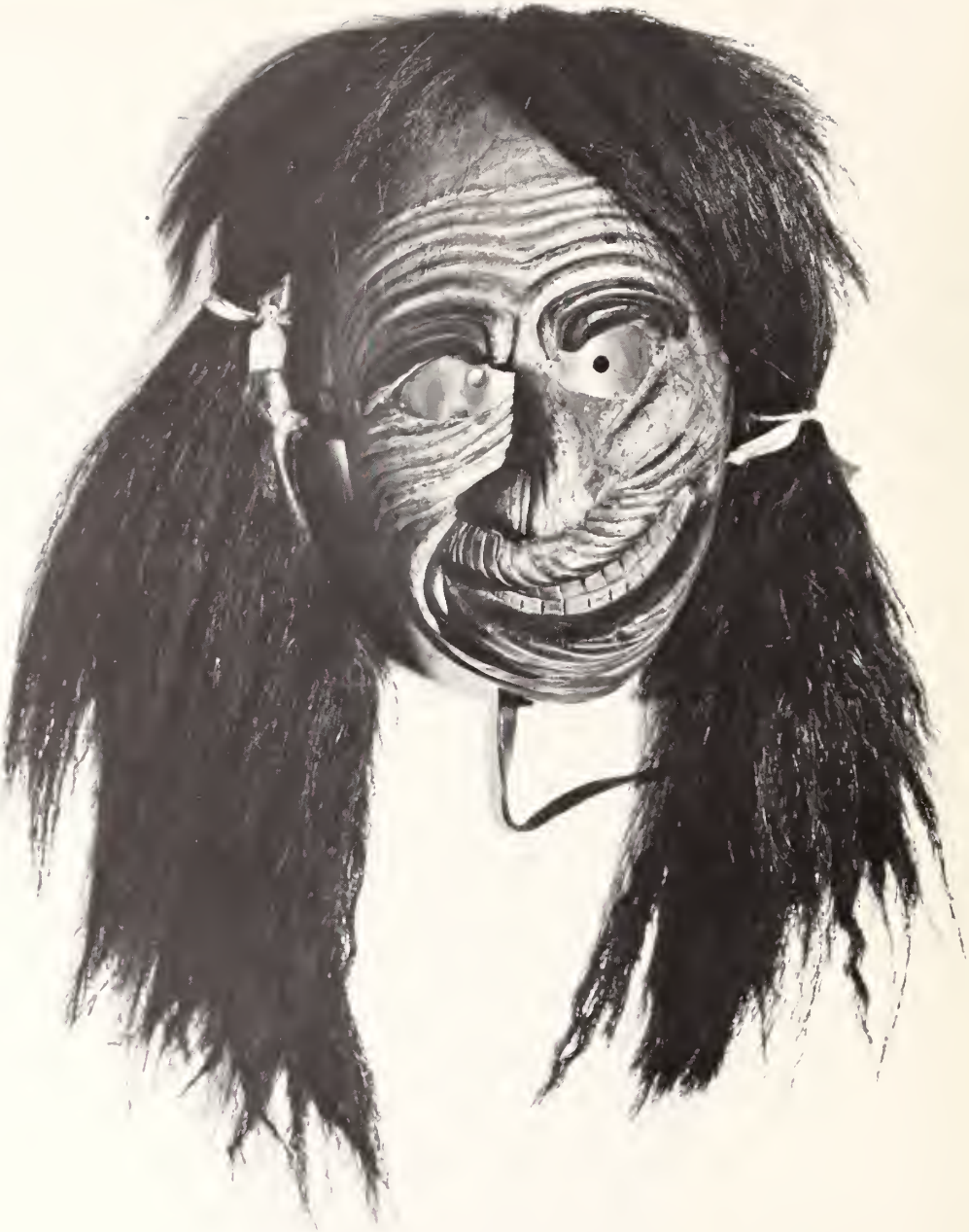
141. False Face mask—Seneca (Cattaraugus Reservation, New York) or possibly Tonawanda. 9¾″ *long x* 6¼″ *wide. Unpainted. Thick eyebrows and lower lip are colored with charcoal. This smiling mask is a beggar- or dancing-mask of the type worn by small boys when they go around to houses begging for tobacco at the Mid-winter Festival. Collection of the Cranbrook Institute of Science, Bloomfield Hills, Michigan.*

142

142. False Face mask—Seneca (western New York). 10″ *long. Orange paint. Tin eye plates; hide ears. Collection of the Milwaukee Public Museum.*

143. Mask—Seneca (Cattaraugus Reservation, New York). 11″ *long. Collection of the Museum of the American Indian, Heye Foundation, New York.*

143



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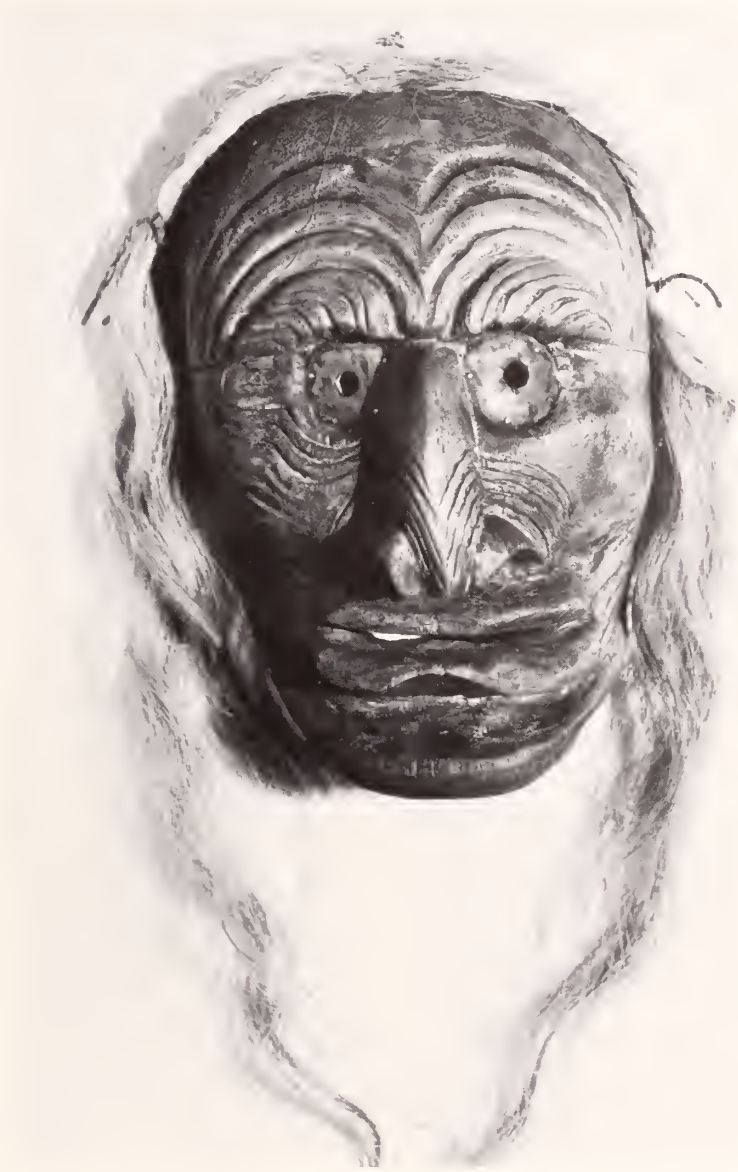


145

144. False Face mask—Iroquois (Grand River Reservation). *Painted red with yellow teeth; black brow ridges and lips. Black horsehair; brass eyeplates. Collection of the Milwaukee Public Museum.*

145. False Face mask—Iroquois (New York). 10¼″ *long. Traces of black paint. White braided horsehair; brass eyeplates. Collection of the Milwaukee Public Museum.*

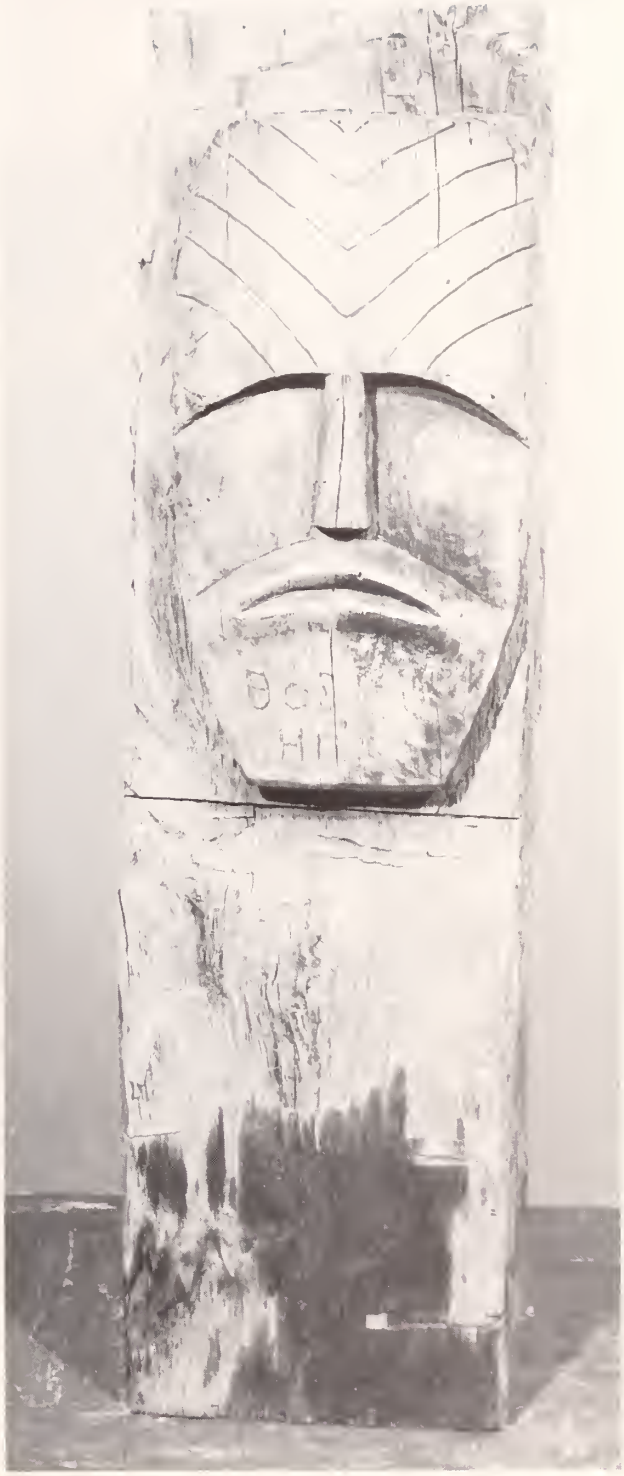
146

147

146. False Face mask—Iroquois (Six Nations Reservation, Grand River, Ontario). 10½″ *long x* 7″ *wide x* 6″ *deep. Painted black with red lips and traces of red on orbital ridges. Horsehair on head. Collection of the National Museum of Natural History, Smithsonian Institution, Washington, D.C.*

147. Drumsticks—Delaware (Oklahoma). 19″ *long. Blade:* 3½″ *wide: face:* 2½″ *long x* 1¾″ *wide. Carved oak wood. Used on the ninth to twelfth nights of the Big House ceremony. Collection of the Denver Art Museum.*

148



148. Carved house post—Delaware (Big House near Copan, Oklahoma). 15¼″ *high x* 9″ *wide. Painted half red and half black. Collection of the Woolaroc Museum, Bartlesville, Oklahoma.*

149. Carved house post with face on each side —Delaware (Copan, Oklahoma). 46″ *high. Base block:* 11½″ *wide x* 13½″ *long; face shown:* 20⅜″ *high x* 11¼″ *wide. Collection of the Philbrook Art Center, Tulsa.*

**150.** Carved wooden figure—Caddo. *6¾″ high. Hard wood. Traces of paint. Human hair wig and mustachio. Holds sacred bundle between knees in doeskin bag. Collection of the National Museum of Natural History, Smithsonian Institution, Washington, D.C.*

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